

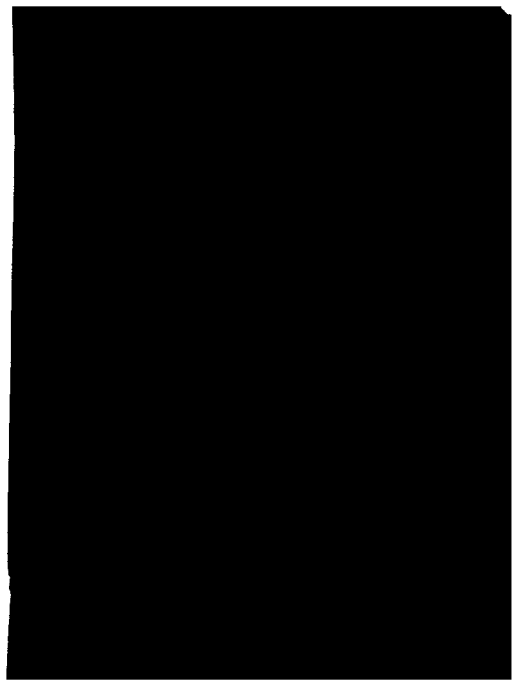
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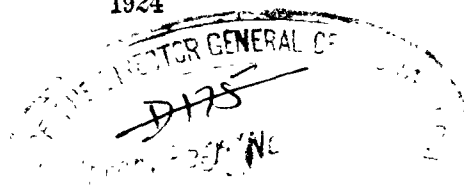
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No. 16.
THE TEMPLE OF ŚIVA AT
BHUMARA

BY
R. D. BANERJI.



CALCUTTA
SUPERINTENDENT GOVERNMENT PRINTING, INDIA
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THE TEMPLE OF ŚIVA AT BHUMARA.

THE Village of Bhumra, also known as Bhumara or Bhubhara, is situated on the top of a plateau, twelve miles to the west of Unchehra, a town in the State of Nagod, where the Chief of the State resides at present. The place was visited by Sir Alexander Cunningham in 1873-74, when he discovered the celebrated *stūpa* of Bharhut, and, at that time, an inscribed boundary pillar was discovered by him.¹ This inscription was edited by the late Dr. J. F. Fleet fourteen years later.² At the time of his visit, Sir Alexander Cunningham evidently missed the fine temple of the Gupta period which was discovered by Messrs. J. P. Joglekar, Head Photographer, and Mr. N. A. Wartekar, Head Draftsman of the Archæological Survey, Western Circle, in January 1920. These two gentlemen were sent ahead to find out what remains still existed on the plateau, on which the inscribed pillar had been discovered by Cunningham; and they reported the existence of this temple, in the heart of the jungle, close to the village of Bhumara. Many other places on the plateau also contained ruins but all of them had collapsed; except a triple-shrined temple at Deoguna, in the Jasso State, a village on the same tableland, close to Bhumara. Information was received from Munshi Hanuman Prashad, then Dewan of the Nagod State, about the existence of ancient monuments at Maharajpur and Kutrahi on the same plateau: but both of these places proved failures so far as standing structures of an ancient date are concerned. At Maharajpur, the present Chief of Nagod has built a rest house for himself, and, if there was any temple at this place, the ruins of it may have been utilised when this rest house was built. There is no doubt about the fact that there was a temple at Kutrahi, on the same plateau, the ruins of which can still be seen. The only temples within easy reach of Bhumara on this plateau are those at Bhumara itself and at Deoguna. The aboriginal inhabitants of the locality state that on the northern slope of the plateau there are a large number of temples, which they call *Madphās*. But as this term is indiscriminately applied both to modern as well as ancient structures, no reliance could be placed on their statements and the jungle on the northern slopes of the Bhumara plateau was not explored.

¹ Cunningham *Archæological Survey Report*, Vol. IX. pp. 8-9.

² Fleet's *Gupta inscriptions*, pp. 110-12, Pl. XV A.

The boundary pillar discovered by Cunningham lies close to the village of Bhumara, which is a small hamlet consisting of about a dozen thatched huts. This pillar is still called the *Thari pathar* or "the upright stone." It is a boundary mark between the territories of Mahārāja Hastin and the Mahārāja Śarvvanātha. The latest known date of Mahārāja Hastin is the year 191 of the Gupta era and corresponds to 510 A.D. The earliest known date of Śarvvanātha is the year 193 of an unspecified era, which according to the late Dr. Kielhorn is the Kaḷachuri-Chēdī era which began in 248 A.D. According to this method of calculation, this date would correspond to 441 A.D., and the difference in the dates of these two princes, mentioned in the same inscription would become more than seventy years. It seems more probable therefore that both dates are expressed in Gupta years. According to the Indian Antiquary Vol. XIX, p. 228, the late Dr. Kielhorn calculated that the *Mahāmāgha Samvatsara*, which is the date used in the inscription on this pillar, commenced in the year 165 of the Gupta era=484 A.D.¹ Whatever be the correct equivalent of the cyclic year used in this inscription, there is no doubt about the fact that the *Parivrājaka* Mahārāja Hastin and Mahārāja Śarvvanātha of Uchchakalpa were contemporaries.

The temple at Bhumara lies to the east of the village amidst dense growth of mango, *haritakī* and *āmalaka* trees. At the time of its discovery very little of it was visible above the jungle [Pl. I (a)]. Mr. J. P. Joglekar reported that the temple was a small structure consisting of a single cell with a slab roof, the doorway of which was magnificently carved. There was a small mound in front of this stone cell, which appeared, at first sight, to have been an open platform in front. The smooth ashlar masonry on both sides of the carved doorway was, however, disturbed and on the left side, stones were projecting from both sides of it in such a manner as to indicate that another structure existed in front of the doorway, the side walls of which were joined to the front wall of this chamber (Pl. II a and b). With the permission of the Nagod Durbar, the jungle in front and on the top of the mound was removed and at this time numerous sculptures were discovered. The best among them is the bust of a *gana* and a small panel shaped like a *chaitya-window*, in the centre of which is a circular medallion containing a beautiful figure of Gaṇeśa. Other fragments discovered at the same time consisted of a huge plain slab which probably formed a part of the roof, and the lower part of a pillar, the ornamentation on which consisted of a low vase with overhanging foliage at the corners, near the bottom. These finds indicated that the mound in front of the chamber contained the ruins of a *maṇḍapa*. At this time the Nagod Durbar kindly sanctioned a sum of Rs. 500, to be spent in preliminary repairs to this temple. With this money, trees growing on the top of the mound and an area of fifty feet all round it were removed, and the edge of the mound was excavated. During the removal of the *débris* numerous sculptures, fragments of pillars, lintels, and jambs with a number of images were discovered. During the removal of trees from the area surrounding this temple, numerous other fragments of sculptures came to light, which proved definitely that a very highly ornamented *maṇḍapa* had stood in front

¹ *Epigraphia Indica*, Vol. V, App. p. 72, No. 522.

of the chamber. The excavations further revealed the fact that the existing chamber was enclosed by another larger one on all sides, and that the former was really the *garbhagriha* of the temple while the latter was the path of circumambulation (Pl. I b). This larger chamber measures 35' 0" square. Towards the front of this chamber the platform narrows to 29' 10" × 13' 0" and in front of this narrow projection there was a flight of steps. On each side of the steps there is a small platform measuring 8' 2" × 5' 8" with one or two steps in front, on which stood a miniature temple or shrine.

It is now evident that this temple of Śiva at Bhumara was exactly similar to the so-called temple of Pārvatī at Nachna-Kuthara in the Ajaigarh State;¹ the only difference being the absence of an upper story and the existence of two miniature shrines on both sides of the steps, in the Bhumara Temple. In both cases the sanctum or the *garbhagriha* was enclosed by a larger masonry chamber, the space between the inner and the outer walls forming a path of circumambulation (*pradakṣiṇā-patha*). In both cases the *maṇḍapa* was shorter than the larger chamber and stood in front of it, and in both cases there was only one entrance to the *garbhagriha*. Unfortunately the *maṇḍapa* in front of the temple at Nachna-Kuthara has also collapsed and consequently no help is available from this temple to determine the original shape and construction of the *maṇḍapa* at Bhumara. The exterior of the temple at the former place was carved to represent rocks with many caves in it. In the case of the temple at Bhumara the exterior was most probably ornamented with slabs of stone bearing niches with *gaṇas*, *kīrtimukhas* or ornamental rosettes like those described below. The *garbhagriha* at Nachna-Kuthara measures 15' 6" square, while the cell inside measures only 8' square. Externally the *garbhagriha* of the temple at Bhumara is 15' 2" square, and consequently both of these sancta may be said to be of the same size. The larger chamber or the path of circumambulation at Nachna-Kuthara measures 33' square on the outside and 26' square on the inside. This chamber at Bhumara measures 35' square. Similarly the *maṇḍapa* in the temple at Bhumara is 29' 10" in length and 13' 0" in breadth. The *maṇḍapa* in the temple at Nachna-Kuthara measures 26' in length and 12' in breadth. The steps in front at Bhumara are 11' 3" in length and 8' 5" in breadth, while those at Nachna-Kuthara are 18' in length and 10' in breadth.² Both temples are built of red sandstone and the masonry is regularly coursed ashlar without any mortar. It cannot be determined now whether there were any windows to light the path of circumambulation in the case of the temple at Bhumara. The agreement in the measurements and in the general plan of both of these temples and the nature of the carvings discovered at both places indicate that both of these temples belong to the same date, probably the middle of the 5th century A.D., but according to Sir John Marshall, Director General of Archaeology in India, the temple at Bhumara belongs to the sixth century A.D.

¹ Cunningham *Archæological Survey Reports*, Vol. XXI. pp. 95-97, Pl. XXV; *Annual Progress Report of the Archaeological Survey of India, Western Circle, for the year ending 31st March 1919*, pp. 60-61, paras. 26-28, Pl. XV.

² The measurements are taken from Cunningham's plan in Vol. XXI, Pl. XXV.

The structure now standing is really the sanctum or *garbhagriha* of the temple. It is a plain chamber built of red sandstone, similar to the Kaimur red sandstone, which is found only in this part of Central India, and which has been used in the construction of the entire temple. The masonry throughout is plain ashlar both inside and outside. The exterior of the cell is totally devoid of any ornamentation, with the exception of the doorway. On the plinth of the cell there is a plain round moulding over which is another moulding like a cornice. Over this cornice the ashlar masonry of the walls of the chamber begins. Near the top of the *garbhagriha* there is a plain cornice running all round the roof, with the exception of a length, just over the doorway, where the cornice ends abruptly. This portion is roughly chisel-dressed showing that the roof of the larger chamber joined the roof of the *garbhagriha* at this place. The door of the shrine is very well carved (Pl. III a). It consists of two carved jambs, a carved lintel, and a plain sill. The carving on the jambs is what is usually to be found in Gupta temples of Central India. Thus we have Gaṅgā standing on her *vāhana*, the *Makara*, to the right, with a female attendant behind her holding a tray in her left hand. Behind this female attendant, a male attendant holds an umbrella over the head of the goddess. In front of the goddess, by the side of the head of the *Makara*, the mutilated figure of another attendant is to be seen, while to the right of the head of the goddess is a *gandharva*, flying through the air. The upper part of the jamb over the head of the Ganges is divided into three separate vertical bands of carving; that on the extreme right consisting of conventional lotus buds in a superimposed row, each issuing out of the one below it. This band is continued overhead on the lintel. The second or central band consists of four superimposed niches each containing a human figure. The lowermost figure is that of a male, the second that of a female while the third and fourth also contain male figures. The jamb on the left is exactly similar to that on the right though here we find Yamunā, on her *vāhana*, the tortoise, with a female attendant in front of her and two other circular objects behind. The proper right hand of the goddess rests on a tray or some other object held up by one of these attendants. The figure of the second attendant behind her is mutilated but it appears to have held an umbrella over her head, to the left of which a *gandharva* is flying. The portion of the jamb over the figure of Yamunā consists of three bands as in the case of the right jamb. Here also the band on the extreme left consists of a vertical row of conventional lotus buds, which is continued on the lintel and joins the corresponding band from the right jamb in the centre of the lintel. The second band consists of four niches containing three males and a female figure. The band on the extreme right is a continuation of the band on the extreme left of the right jamb and consists of geometrical designs, with rosettes and ornamental foliage in the interspaces. The lintel is slightly larger in length than the breadth of the doorway. The outer bands of both of the jambs recede at each end of the lintel forming an offset, and in the rectangular panel thus formed, we find a male and a female standing on each side. The outer bands of carving on both jambs are continued overhead and merge in the centre of the lintel

in a diamond-shaped rosette. Over this is a dentil cornice without any other ornamentation. The central band of each jamb supports a low eave on the lintel with an empty *chaitya-window* in the centre and a *chaitya-window* containing a lotus rosette at each end. The upper niche in the central band of each of the jambs is carved out of the same stone as the lintel. Between these two upper niches we find six flying figures in a horizontal row, three on each side, carrying garlands, flowers and offerings in round trays. The inner band of each of the jambs is continued to form the bottom moulding of the lintel both converging in the centre on a fine bust of Śiva, on a plain projecting bracket (Pl. III b). The face of the figure has been damaged by corrosion but the third eye is clearly visible in the centre of the forehead and two crescents are to be seen on the matted hair piled high on the head. A jewelled crown with a projection in front rests on the matted locks, which rise through its centre. Some other locks of hair have also fallen on each shoulder. The god wears jewelled ear-rings, a rope of pearls and a necklace.

Inside the temple remains of a stone pavement were discovered, along with a huge *Ēka-mukha-līṅga* measuring 6' 1" in height (Pl. XV c). The lower part of this *līṅga*, measuring 3' 1", is roughly dressed showing the point to which it was embedded in the pavement. The upper part is a plain cylinder, with a bust of Śiva on one side. This bust is almost equal in height to the cylindrical portion and the design is the same as we find in the bust on the lintel outside. There is a third eye in the centre of the forehead. The jewelled crown with a projection in front rests on the matted hair, which rises through the centre of it. A thin crescent is to be seen in front of the knot of the matted locks which rise through the centre of the crown. Certain locks of matted hair fall on each of the shoulders. The ears are elongated and pierced for the reception of ear-rings. In addition to these ornaments, the god wears a rope of pearls with three clasps and a beautiful jewelled necklace. With the exception of the nose, which appears to have been damaged by some person intentionally, no part of this *līṅga* is injured. But the execution of the face is not so successful as that of the beautiful *Ēka-mukha-līṅga* discovered, at the same time (January 1920), at Khoh in the same state, a place about six to seven miles distant from Unchehra.¹ The head of Śiva on the lintel outside is also more beautiful than that on this *līṅga*.

On removing jungle from the outside, numerous remains of the larger chamber and the *maṇḍapa* were brought to light. Thus we came across the left jamb of another beautifully carved doorway, which is larger in size than that of the doorway of the inner shrine and evidently belonged to the opening of the *maṇḍapa* (Pl. IV a). Here we find Yamunā standing on the back of the tortoise, and to her proper right is a female attendant who holds an umbrella over the head of the goddess. With the exception of these figures the lower part of this jamb is devoid of ornament, the rest of the space being perfectly smooth; but over the head of Yamunā we have three different bands of carvings. On

¹ *Annual Progress Report of the Archaeological Survey of India, Western Circle, for the year ending 31st March 1920, pp. 106-107, para. 146, Pl. XXIX.*

the extreme left is a pilaster issuing out of the mouth of a low-necked vase which is supported on the back of a flying *gaṇa*. The shaft of this pilaster is carved to represent the rough bark of the date-palm and in the centre of it is a raised narrow round band covered with ornamentation. The second or central band seems to be composed of a superimposed row of fantastic rosettes, while the third or inner band consists of gracefully carved ornamental foliage. A portion of the left jamb of this stone door-frame was also discovered in which the figure of Ganges is broken, and we have only the upper part beginning from the flying *gaṇa* on the back of which rests the shaft of the pilaster carved to represent the trunk of the date palm (Pl. IV c). These jambs seem to have formed a part of the elaborate gateway of the *maṇḍapa*. We are not in a position to determine whether the *maṇḍapa* had only one entrance or more than one. Most probably there were three entrances, one at the front and two at the sides. But it is also possible that, like the temple at Nachna-Kuthara, the *maṇḍapa* of this shrine had only one entrance in front. There are two plain pilasters, square in section, with carvings at the top and bottom (Pl. V a). In both of these we have a vase at the bottom with overhanging foliage at the corners. One of these vases is plain, while the other is ornamented. At the top of the shafts of these pilasters there is an arrangement of looped garlands hanging from rosettes of different shapes. The rest of the shafts are plain. There are at least four other fragments of pilasters in which the shaft is square in section at the top, at the bottom and in the middle (Pl. V b), while elsewhere it is either hexagonal, octagonal or dodecagonal. At the bottom there is a mass of arabesque work on each of the four faces, with a half-lotus-rosette over it. The hexagonal section is plain. In the centre of the shaft, the square portion bears a huge *kīrtimukha* on each face, from the mouth of which issue garlands which form loops, the other ends being fixed into the calyx of a lotus rosette on each side. Just over this square portion the shaft is once more hexagonal with a half-lotus-rosette on each facet. Over this portion the shaft is octagonal and plain. The square portion on the top is perfectly plain but just below it there is a vase, with overhanging foliage at the corners, which rests on a fully expanded lotus, which in its turn rests on the octagonal portion of the shaft. In another case, we have the square portion ornamented by huge *kīrtimukhas*, from the mouths of which garlands are issuing, in the same fashion as they do from the *kīrtimukha* in the square portion of the middle of the shaft of the pilaster described above. But the portion above this *kīrtimukha* is square and bears a half medallion containing the bust of a grotesque horned lion, the lower part of the body of which is lost in a mass of arabesque work, as in the medallions on the pillars in front of Cave No. 1 at Badami.¹

Now, one can only imagine how these pillars and pilasters were utilised. Those with carvings at the top and bottom probably rested against the projection of the walls in front of the door of the *garbhagriha*. The pilasters in which the shaft is square in three places may have rested along the walls on the sides to support the roof; while the front was supported by gracefully carved columns

¹ Vide Memoir on the Bas-reliefs of Badami to be published later.

with fluted shafts, numerous examples of which have been discovered. In the largest of these pillars we have a square base with four *gaṇas*, either squatting or half lying on their stomachs (Pl. VI a). On their backs rests a richly ornamented vase, semi-circular in shape, with a half-lotus rosette projecting in the centre of each side and overhanging foliage at the corners. The fluted shaft of a column, which is circular in section and the surface of which has been cut into twelve flutes, issues from the neck of this vase. The lower part of one pillar of this shape and sections of two other pillars have been discovered, which prove that these builders of the Gupta period did not use monolithic pillars only, but were also used to building tall pillars in sections, like Greco-Roman builders. These two pillars may have been used for the corners in front of the *maṇḍapa*. Remains of other pillars with fluted shafts, the diameters of which are less than that of the first pillar, have also been discovered (Pl. VI b). One of these is perfectly plain at the bottom, only the shaft is fluted and has a plain band in the middle. Another piece bears a portion of a fluted pilaster, showing that some pilasters also were fluted. Other columns have been discovered, which are evidently the upper parts of some of these fluted columns of lesser diameter. In these cases, the capitals consist of a Roman urn with a serrated body and with foliage overhanging at the corners. In one example, at least, the upper portion of the shaft was circular in section and plain, that is to say, without fluting. In this case also we find the low broad-necked Roman urn, with foliage at the corners, but with the addition of a row of lotus petals along the mouth of the urn. The fluted pillars, the shafts of which are smaller in diameter than the corner ones, may have stood in the front and the middle of the *maṇḍapa*, between the larger corner pillars.

The roofs of the *maṇḍapa* and the larger chamber were presumably composed of immense flat plain slabs, like the roof of the *garbhagṛiha*, which still exists. But this immense weight must have been relieved by lintels laid cross-wise which were supported by the heavier pillars and pilasters. Several very beautiful examples of such lintels were discovered in the neighbourhood. In the first of these we find the undulating stalk of a creeper from which conventional foliage issues and in the interspaces of which we find *Erotes* climbing upwards (Pl. VII a). The execution and the details of the ornamental foliage appear to belong to the 5th Century A.D., and bear a very strong resemblance to the sculptures discovered at Khoh, during the working season of 1919-1920. The figures of the *Erotes* appear to be the work of the same date as that of the *gana* discovered at Atariyakhera in Khoh in the same year.¹ Two fragments of another beautifully carved lintel were discovered (Pl. VII b), on which there is another meandering creeper, with peculiar corrugated leaves, like those of the fan-palm, to fill up the semi-circular spaces under the curves of the stalk. The rest of the space is filled up by means of lotus rosettes and buds. Unfortunately this lintel is incomplete as only two of the three fragments were found. No instance of this particular design has been met with so far in

¹ *Annual Progress Report of the Archaeological Survey, Western Circle for the year ending 31st March 1920*, pp. 105-106, para. 144, Pl. XXX.

any other part of India. The third lintel is beautifully carved, and though broken into two, both parts have been recovered. The carving on it consists of a border of lotus rosettes, within two raised lines, enclosing on three sides a sunken panel containing representations of waves with curving crests (Pl. VII c), and one or two lotus buds near the top. These three lintels are heavy and broad. Others have been discovered which are longer but narrower in width. Two of these latter consist entirely of geometrical patterns. In the first there are three rows of squares, formed solely by single leaves of trees (Pl. VIII a). In the second one also there are three rows of squares which contain alternately a four petalled rosette (Pl. VIII b). The remaining squares contain small diamond shaped ornaments. At this place some other sculptures, which appear to have been used as jambs or as pilasters ought to be mentioned. In one of these there is a *gana* seated at the bottom holding the lower part of a meandering creeper which rises upwards and the interspaces of which are filled with arabesque foliage. The second fragment, standing by the side of the first, appears to have belonged to a second piece in which there is only the arabesque foliage but not the meandering creeper (Pl. VIII c). The same device has been noticed on one or two other fragments, the nature of which, as they are broken at both ends, cannot be determined. In one of these again there is an offset near the top indicating that it formed part of some door or window frame.

During the excavations very large numbers of stone slabs were discovered which were ornamented in a peculiar manner. These stones are oblong in shape and in the majority of cases bear carving on one side only. This carved face is generally divided, either by a plain raised band or by means of small pilasters, into a number of sunken panels, containing either figures or ornaments. In the first class, in which the surface of the stone is divided into a number of panels by means of pilasters, the area is divided into a number of panels of unequal size, oblong in shape, alternately narrow and broad. The narrower panels contain figures of dwarfs (*ganas*) of various shapes, while in the larger panels are different forms of rosettes, grotesque *kīrtimukhas* or arabesque work. Thus in the two slabs in plate IX a, we find that in one panel a *gana* holds a skin bottle. His hair is parted in the middle of his head and falls down in curves on the sides in the fashion of a judge's wig. The second *gana* holds a lotus bud. The hair in the centre of his head is smooth and parted in the middle, but on the sides we find numerous ringlets. The third *gana* has his hair done into numerous small curls and holds a cup in his hands. In the second slab, in the same photograph, the hair of the *gana* on the left is also parted in the middle and curls towards the sides. He has a drum slung from his neck. The second figure from the left is pot-bellied, and his hair is done up very high like that of a Polynesian warrior. The third *gana* holds a sword, and his hair is dressed in the same manner as that of the previous one. The fourth *gana*, the last one on the extreme right, holds a sword and a lotus bud. His hair is parted in the middle then combed away from the sides. In these two slabs there are grotesque *kīrtimukhas* in the larger panel on the extreme left. The

rest of the larger panels are occupied by full or half rosettes and arabesque work. In the next illustration (Pl. IX *b*) there are two large slabs at the bottom. In the upper one of these two, on the extreme left, is a *gaṇa* with a long drum slung from his shoulders. His hair is parted in the middle and is smooth for a little distance. Then it becomes wavy and falls down in ringlets over his shoulders. The next *gaṇa* to the right, holds a pair of cymbals. His hair is dressed in a peculiar fashion. In the centre of his head there is a top-knot, and over the rest of the head are lines or rows of thick ringlets. The next slab bears in two compartments the figures of two devotees, both of whom are squatting, with hands clasped in adoration. The first devotee appears to be clean shaven or wears a smooth skull-cap. Something long, which looks like a plait of hair, neatly done up in a case, projects from the back of his head and hangs down behind it. This looks more or less like a pig-tail. The head of the devotee on the extreme right of this slab also looks clean-shaven, but it is possible that he also wears a smooth skull-cap. In the slab at the bottom, on the extreme left, there is a *gaṇa* with a shaven head, holding a curved sword. In the second smaller panel is a *Narasimha* blowing on a conch shell. In the third smaller panel a *gaṇa* is dancing, while in the fourth a *gaṇa* is standing with a trident in his hand. He wears a chaplet of pearls or a garland over his head. The larger panels, in these two slabs, contain grotesque *kīrtimukhas*, rosettes and arabesque work. In the seven fragments, which are arranged in this photograph, there is a fragment on the extreme left, which contains two panels almost equal in size, divided by pilasters. In the panel on the left is a large fully blown lotus three-quarters size and in the next one two human figures are seated face to face on cushions. In the fragment in the middle the carving is of a different class. Here the panels are divided by plain raised bands. The two larger panels contain the outlines of a doorway or niche, while the smaller panel contains the figure of a dwarf, in the belly of which is the head of a demon or *vākshasa*. Similar figures of *gaṇas*, with heads of demons on the bellies, were discovered in the temple of Varāha at Kohala in the Indore State.¹ In the next photograph (Pl. IX *c*) there are five slabs, four of which belong to the first class and only one to the second. The slab on the top is divided into three small and three large panels. The smaller panel, beginning from the left, contains a dwarf with its hair parted in the middle and then converted into ringlets, who stands with his left hand resting on his waist. The second smaller panel contains the figure of a dwarf whose long hair is combed away from his forehead. The third smaller panel contains the figure of a dwarf with a trident, whose hair is in curls, piled high on the top of his head. The larger panels contain lotus rosettes and arabesque work. In the second row, the panel on the right belongs to the first class. Here are three large and two small panels. The small panel on the left contains the figure of a well-proportioned male, resembling Kṛishṇa, running to the right. We find a knot (*chūdā*), which is so familiar to Hindus in images of Kṛishṇa, on

¹ *Annual Report of the Archaeological Survey of India, Western Circle, for the year ending 31st March 1920*, pp. 83 & 4, para. 70.

the top of his head, but on his belly appears the head of a lion. The second panel contains another dwarf standing with a flower in his left hand. The larger panels contain a realistic head of a lion in the centre and rosettes on the sides. The slab on the left, in the second row, belongs to the second class in which the chambers are divided by means of plain raised bands and in which the larger panels contain outlines of empty niches or doorways. This slab bears three smaller niches. In the one, on the extreme left, we find a *gaṇa* with the head of a boar. In the second one there is a *gaṇa* with a head like that of a monkey. The one on the extreme right has the head of a bull.

In the next photograph (Pl. X *a*) all six fragments belong to class I. In the top row there are three small niches. The one on the extreme left contains the figure of a *gaṇa* who appears to be standing in an elegant posture. In the middle one is a figure wearing a close fitting skull-cap and playing on a drum slung from his shoulders. He wears a long coat and high boots. The figure on the extreme right is dancing. In the second row the smaller niche on the left contains a dwarf with his arms stretched forth as if addressing a crowd. His hair is piled high on the top of his head like a modern warrior of the Polynesian islands. The middle panel is occupied by another dwarf playing on a drum, while that on the extreme right contains the figure of a *gaṇa* dancing. There are four small panels, in the two fragments comprising the bottom row. The first two on the left contain figures of *gaṇas* wearing skull-caps who are playing on horns. The second wears a pointed cap, a long coat and high boots. The third panel from the left contains a figure, wearing a loin cloth only, who is running to the left. His hair is combed away from the forehead. In the panel on the extreme right a dwarf is seated on the ground resting against a cushion.

In the next photograph (Pl. X *b*) there are three fragments, in two rows. In all of them the large panels are smaller in size than those described above. There are altogether five smaller panels in the upper row, and in these, counting from the left, there is a *gaṇa* standing with a rosette, then another standing with a short curved sword. The third and fourth panels do not contain *gaṇas*, but figures of beautifully proportioned females. The female in the third panel is looking at a mirror, while the object held in the right hand of the figure in the fourth panel is indistinct. The fifth panel contains the figure of a *gaṇa* walking towards the right. In the second row, where there is a single slab, there are four *gaṇas*, those in the first three panels standing and another running to the right in the panel on the extreme right. The larger panels in these photographs contain full or half rosettes and two *kīrtimukhas* or lion's heads, which remind one of similar heads in early Greek sculpture. The second class of slabs shown in Plate X *c* bear very small panels containing human figures and very large ones with outlines of niches. In this photograph there are six fragments in all of which the panels are divided by means of plain raised bands. In the top row are four small panels, of which, the one on the extreme left contains a *gaṇa* walking with a sword to the right. There is a demon's head on his belly. The second panel from the left contains the upper part of the body of a

gaṇa with a parrot's head. On the second piece there are two small panels containing figures of *gaṇas* standing with flowers in their right hands. The first panel, on the left of the second slab, does not contain the full figure of the *gaṇa* and similarly, in the second row, the first slab contains three smaller panels, only the middle one of which contains the full figure of a *gaṇa*, the others bearing three-quarters of the figure, from the knee upwards. In the bottom row, there are two pieces and four small panels. The panels at the two extremes contain seated figures of *rākshasas* or demons, while those in the centre contain mutilated figures of standing *gaṇas*. In the third class of these slabs the larger panels are much larger, sometimes twice the size of the smaller panels. Only two such specimens were found, in each of which there are three small panels (Pl. XI a). In the upper slab, on the extreme left, is a *gaṇa* standing with a flower in his right hand. In the centre another is seated, who has long hair falling on his shoulders. On the extreme right another *gaṇa* is holding a curved sword in his right hand. In the slab at the bottom, a figure is running to the right, in the smaller panel on the extreme left. The figure in the central panel has stretched his right hand around to his left side, while the figure on the extreme right is dancing. In the larger panels there is a *kīrtimukha* on the bottom slab with a snub nose, whose whiskers have been transformed into arabesque work. The remaining panels contain half-lotus rosettes and arabesque work.

Two corner pieces were discovered, which indicate the use to which these slabs were put. One of these corner pieces belongs to the first class while the second one belongs to a new class (Pl. XI b and c). On the lower piece a *gaṇa* is standing with a trident, on the shorter side. On the longer side there are two small panels with a larger one between them. The side panels each contain a female, holding a mirror in her hand, while the central panel contains a rosette. The second corner piece consists of small and large panels divided by means of plain raised bands, but here the larger panels show rosettes or arabesques, and not niches in outline. The angle is occupied by two small panels, one on each face, each containing the figure of a dwarf, one sitting and the other running to the right.

From these two corner pieces it will be evident that these slabs were used in facing the lower part of the *maṇḍapa* above the plinth mouldings, and that they formed a dado up to half the height of the pillars or the pilasters, in the same fashion in which dados, topped by carved backrests of benches, are to be found in temples of Central India, principally those at Khajuraho and Amarkantak. In the temple at Nachna-Kuthara the exterior was carved to represent rocks with caves, but in the case of the temple at Bhumara only the lower half of the walls appear to have been ornamented.

From these excavations a large number of panels, of the class called *chaitya-windows* were discovered. They were of two different sizes, small and large. Only two of the smaller panels came to light. These have a pointed semi-circular projection on the top and a leaf-like projection on each side. In the centre there is a circular medallion containing a sunken panel, which in each

and every case contains the figure of a deity. The edge of this medallion, as well as the edge of the entire panel, is ornamented by a single row of beads, between parallel lines. These panels, again, can be divided into two different classes. In the first class, the space between the medallion and the perimeter of the panel is occupied by arabesque work, while in the second class this space is empty and plain, except for a rosette or two. Similar panels were discovered by Cunningham at Nachna-Kuthara, where the medallions are either empty or contained rosettes.¹

The smaller panels belong to the first class. In all panels of this class we find the central medallion occupied by a deity. A large panel, the medallion of which contained a figure of Gaṇeśa, was found in front of the door of the *garbhagriha*, at the time of its discovery in January 1920 (Pl. XII *a*). The second panel contains in its medallion a four-headed figure seated on a lotus (Pl. XII *b*). He is seated partly cross legged with a piece of cloth tied around his knees, in the fashion in which many statues of Jaina *Yatis* are carved. This piece of cloth passes over the knees, round to the back and is secured by a knot, probably at the back. The figure has four hands, of which two are broken. Of the remaining hands, the right one holds a lotus with its stalk and the left one a stick. Most probably this figure represents Brahmā. The next panel of this class is also large. Its medallion contains the figure of a god with a plain circular halo behind his back. He is seated on a throne or a bedstead with lathe-turned legs, and has two hands. He holds a round object in his right hand, and a mace or staff in his left. A female attendant with a flywhisk stands on each side. It is difficult to identify this particular figure. The mace may indicate that it is Yama, the god of death, and the staff or mace is his *Danda* with which he punishes sinners (Pl. XII *c*). The next panel of this class is broken (Pl. XIII *a*). It has lost its upper part and the lower part itself was broken into two parts. Here we find a fat male, seated on a throne or seat with lathe-turned legs, holding a lotus with its stalk in his left hand, while the right is broken. Three jars are to be seen inside the medallion, one on each side and the third under the seat. These jars may indicate riches, and if this surmise is correct, then the figure may be identified with Kuvēra, the god of riches and the guardian deity of the northern quarter. Of the smaller medallions of this class, one contains the figure of a dancing Cupid and the other an image of Śiva dancing the *tāṇḍava*, which is broken into pieces (Pl. XIII *b*). The panels of the second class, in which there is no arabesque work between the perimeter of the panel and the beaded edge of the medallion, are larger in number. Two fragments from the lower part of a large medallion of this class were discovered, in which a bull is found seated in the medallion. This medallion most probably contained a very fine image of Śiva (Pl. XIII *c*). Another panel of this class contains the figure of Kārttikēya in the medallion, who is represented with one head and two hands. He is to be recognised by his vehicle, the peacock, on the back of which he is seated (Pl. XIII *d*). He

¹ Cunningham *Archæological Survey Reports*, Vol. XXI, Pl. XXVI.

holds a round object in his right hand and a trident in his left. A necklace, with a huge circular pendant, is hanging from his neck. In another panel of this class, which is unfortunately broken into two pieces, is to be seen one of the earliest images of the sun-god (Pl. XIV a). The god is standing and has two hands. There is a plain halo behind his head and he wears a tall, cylindrical headdress. In his left hand he holds a lotus, while his right hand is damaged. The god wears long boots of soft leather and a long coat, tied at the waist with a sash. He is attended by two men who wear peculiarly long Scythian coats, tied with a belt and long boots. They also wear tall pointed conical caps like the Scythians. The figure on the right holds a lance or spear in his right hand while that on the left holds a lotus. The horses of the sun-god, either seven or four in number, are absent. The next panel of this class is in an excellent state of preservation and represents the slaughter of the buffalo demon by Durgā (Pl. XIV b). The goddess is represented as standing with her left foot on the head of the buffalo. She has four hands. In the upper right she holds a trident with which she pierces the body of the demon, and in the lower, a short sword. In the upper left hand she holds a shield (?) and in the lower the tail of the buffalo. An attendant is standing to her right holding a horn (?) in his right hand. The coiffure of the goddess is peculiar. Her hair is parted in the middle and is smooth just over the forehead. Over the ears it begins to curl and falls in long thick curls over the shoulders. The last panel of this particular class is not so well preserved. The medallion in it contains the figure of a man seated on a seat or throne, with lathe-turned legs, holding a short staff or a sword in his hands. Two garlands cross over his breast while his hair is arranged in rows of short curls. An attendant stands on each side: the one on the right holds a cup in his hands and the other a lotus or a flower. There is absolutely no clue which may enable one to identify this figure. It may represent Indra, the king of the gods (Pl. XIV c). A small medallion of this class was found on a moulding which probably formed part of the cornice. In this panel the medallion contains only a full blown lotus flower.

The description of the remains of the *maṇḍapa* will not be complete without an account of the two peculiar *Āmalaka*-shaped spheroids also discovered here. Most probably these *Āmalakas* were arranged alternately with the panels, along the edge of the *maṇḍapa*. The roof of the *maṇḍapa*, like the roof of the *pradakṣhiṇī-patha* or path of circumambulation, seems to have been flat like that of the temple at Nachna-Kuthara. Rain water escaped through gargoyles shaped as lions' heads, one of which was discovered during the excavations (Pl. XVI c).

Apart from these medallions very few images were recovered at Bhumara. One *Ēka-mukha-līṅga*, discovered inside the *garbhagriha*, has already been described. Besides these, a fine image of Gaṇēśa, carved in the round, was also found (Pl. XV a and b). It is unfortunately broken into two pieces. The god is seated on a thick cushion and wears armlets, bracelets, a thick jewelled belt and a necklace. In addition to this he wears a crown. There is only one tusk, true

to the description in the Purāṇas, and two long elephant-ears. Only the tip of the trunk is broken, otherwise the figure is in a good state of preservation. There is a short halo attached to the back and the god wears a short loincloth.

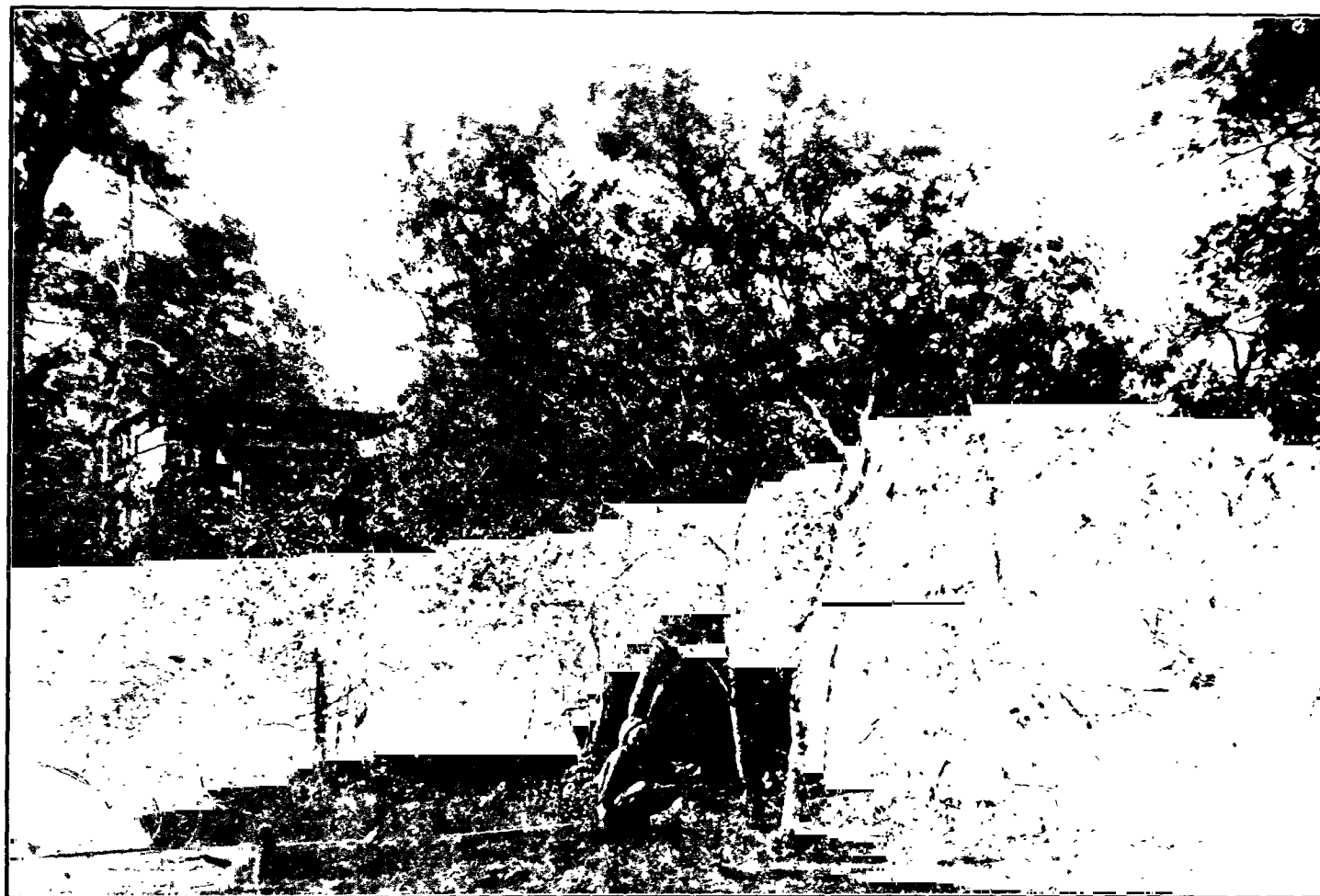
The remaining images discovered at this place are fragments. Thus the torso of a fine male, with a halo behind his head, was found in 1920 (Pl. XVI *a*). This figure has two hands and holds a short staff in his proper right, while the left rests on a knot of the upper garment, which is placed against his right thigh. This figure also is carved in the round. It is interesting to note that ends of two long ribbons appear from under the halo behind his back and may belong to the ends of the plaits of his long hair. Another image discovered in 1921 is not in a good state of preservation. It is also carved in the round and most probably had two hands (Pl. XVI *b*). The part below the knees is missing. There is a short halo behind the head and the hair escapes from under the crown in thick rich curls. The left foot is lifted up as if the figure were proceeding to the right. The fragments of another figure very much disfigured were also discovered in the same year. These gods, Gaṇeśa and the others, who have not been identified, most probably occupied the porch in front of the *pradakṣiṇī-patha*, while the medallions of both classes were utilised for the ornamentation of the cornice of the *maṇḍapa* along its edge.

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THE ŚIVA TEMPLE AT BHUMARA.

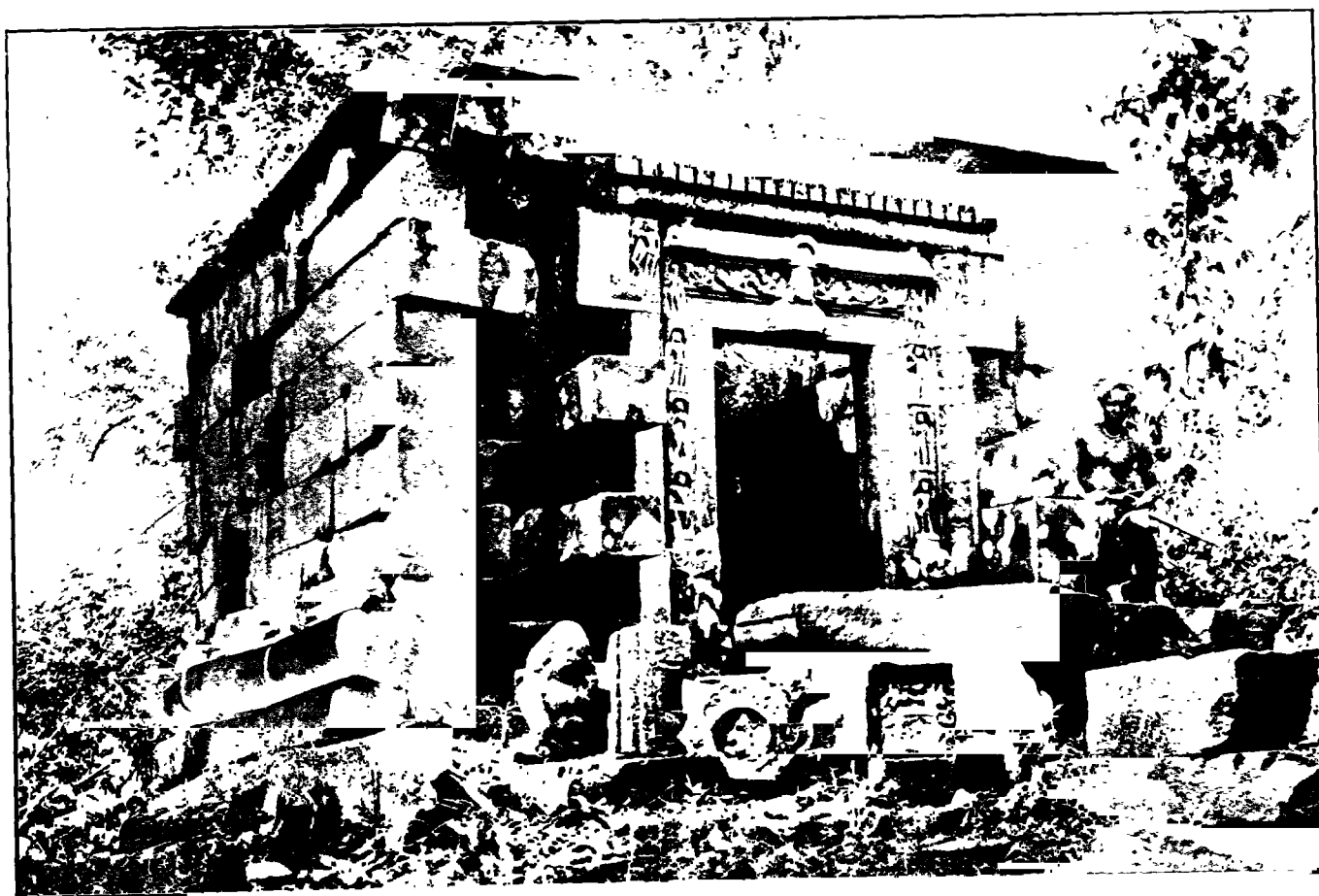


(a) TEMPLE OF ŚIVA. AT THE TIME OF ITS DISCOVERY.

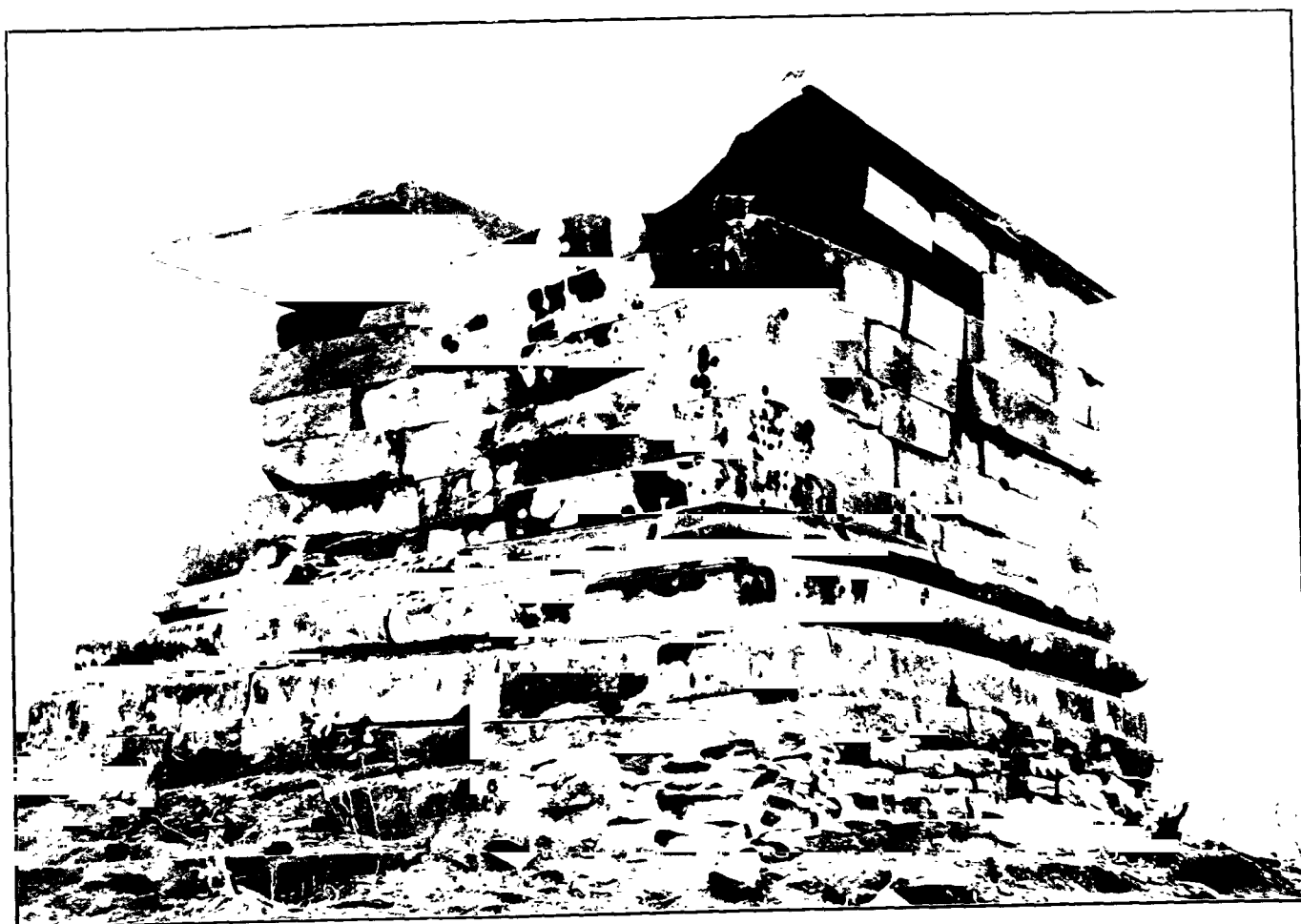


(b) AFTER EXCAVATION.

THE SIVA TEMPLE AT BHUMARA.

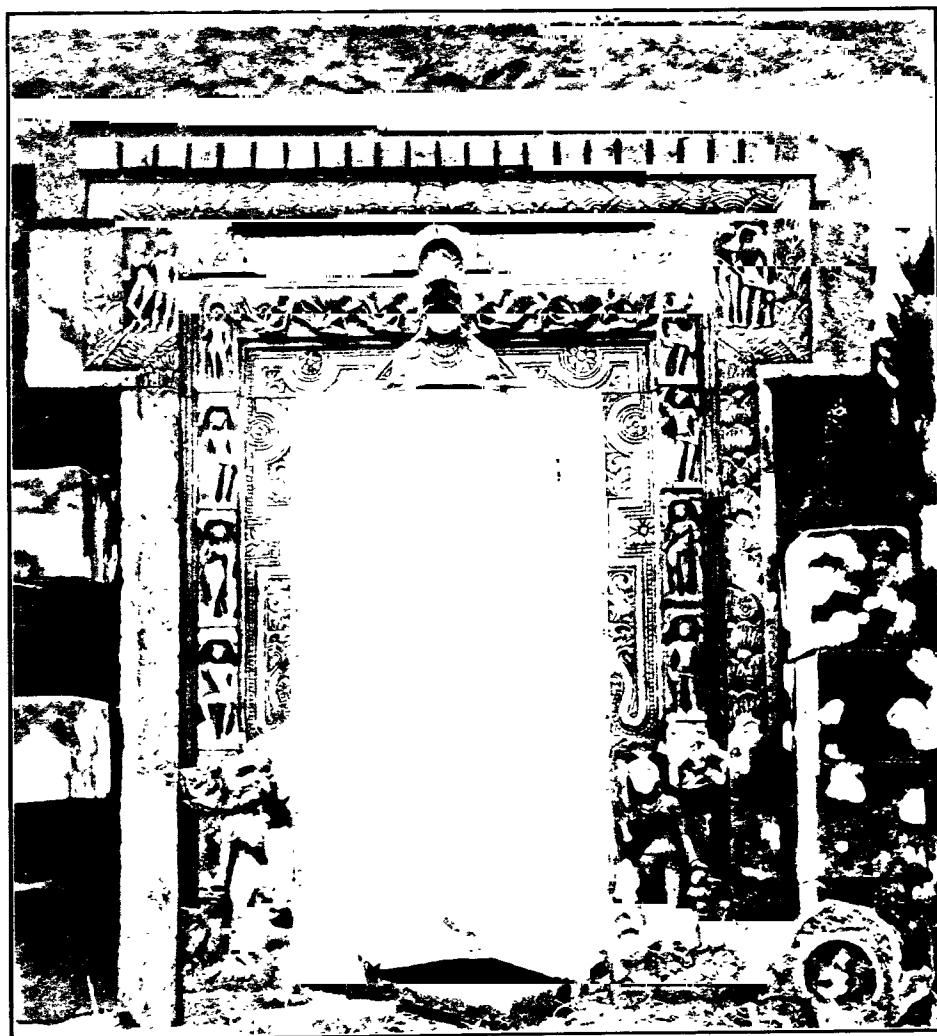


(a) FRONT OF GARBHAGRIHA OF TEMPLE.



(b) BACK OF GARBHAGRIHA OF TEMPLE.

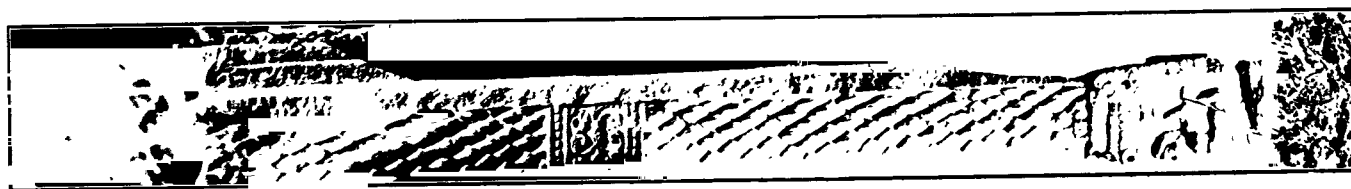
THE SIVA TEMPLE AT BHUMARA.



(a) DOORWAY OF GARBHAGRIHA.



(b) BUST OF SIVA ON LINTIL OF DOORWAY.

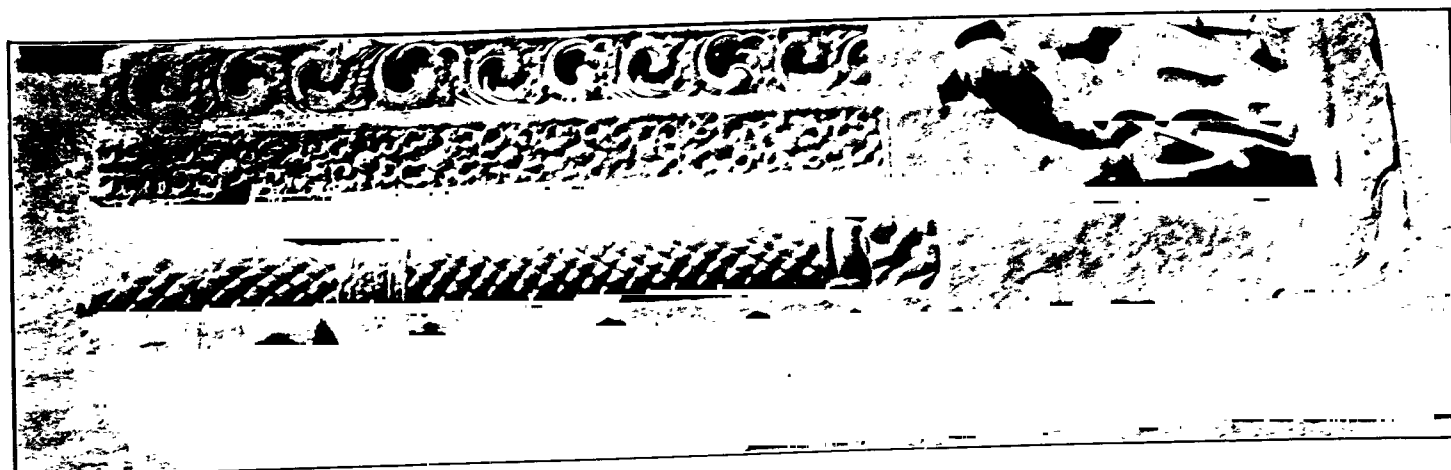


(c)



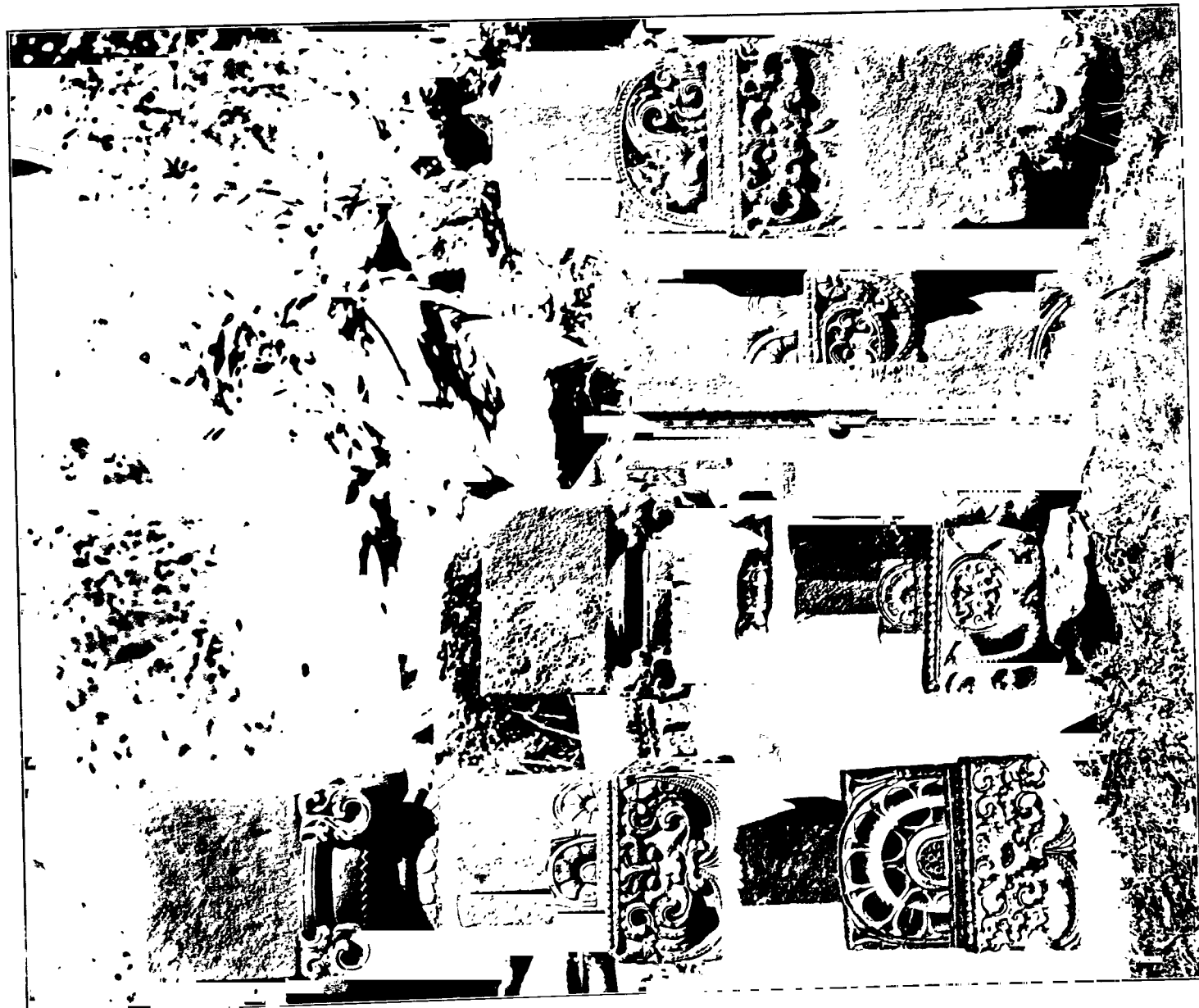
(b)

DOOR JAMBS



(a)

THE ŚIVA TEMPLE AT BHUMARA.



(b)

PILLARS AND PILASTERS OF MANDAPA

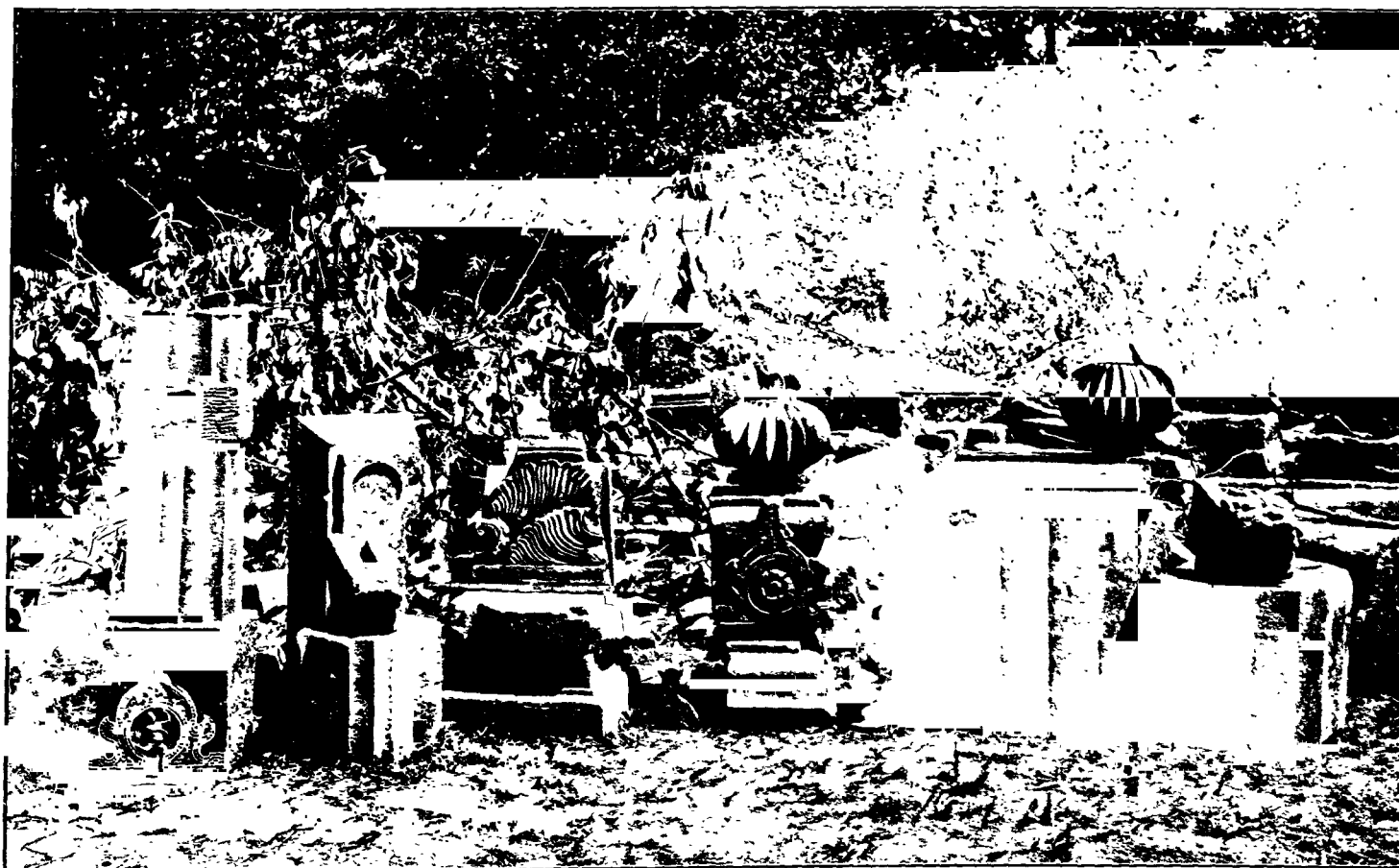


(a)

THE SIVA TEMPLE AT BHU MARA



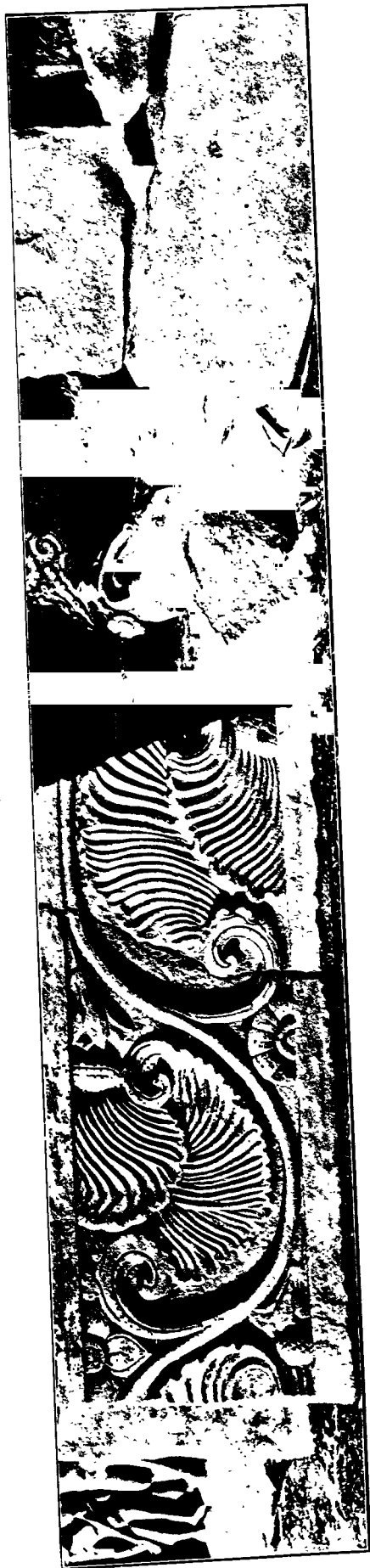
(a).



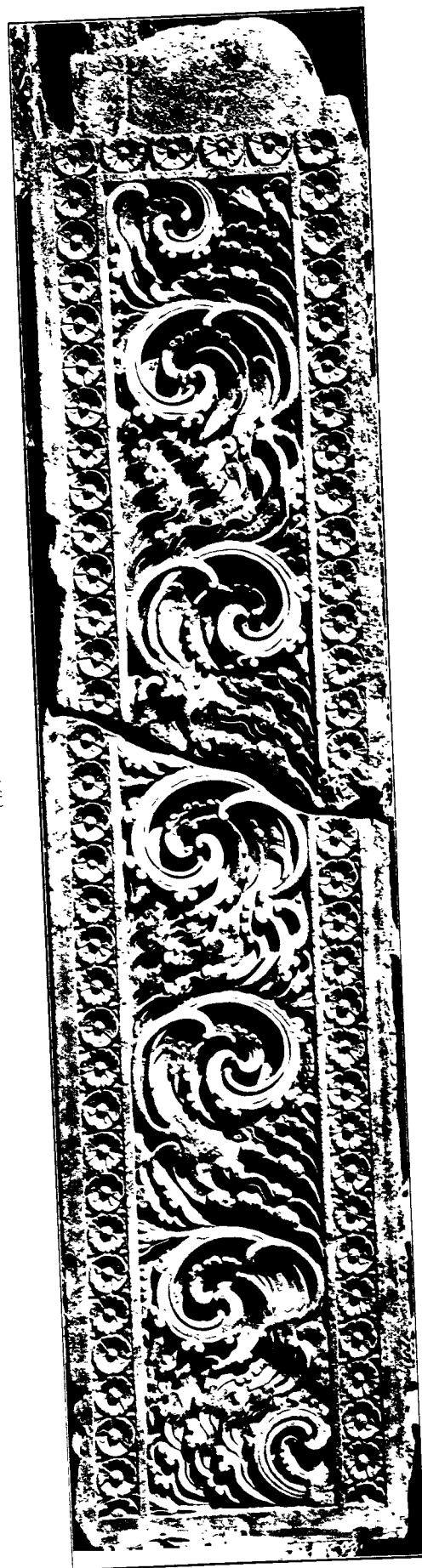
(b).
PILLARS OF MANDAPA



(a)



(b)



(c)

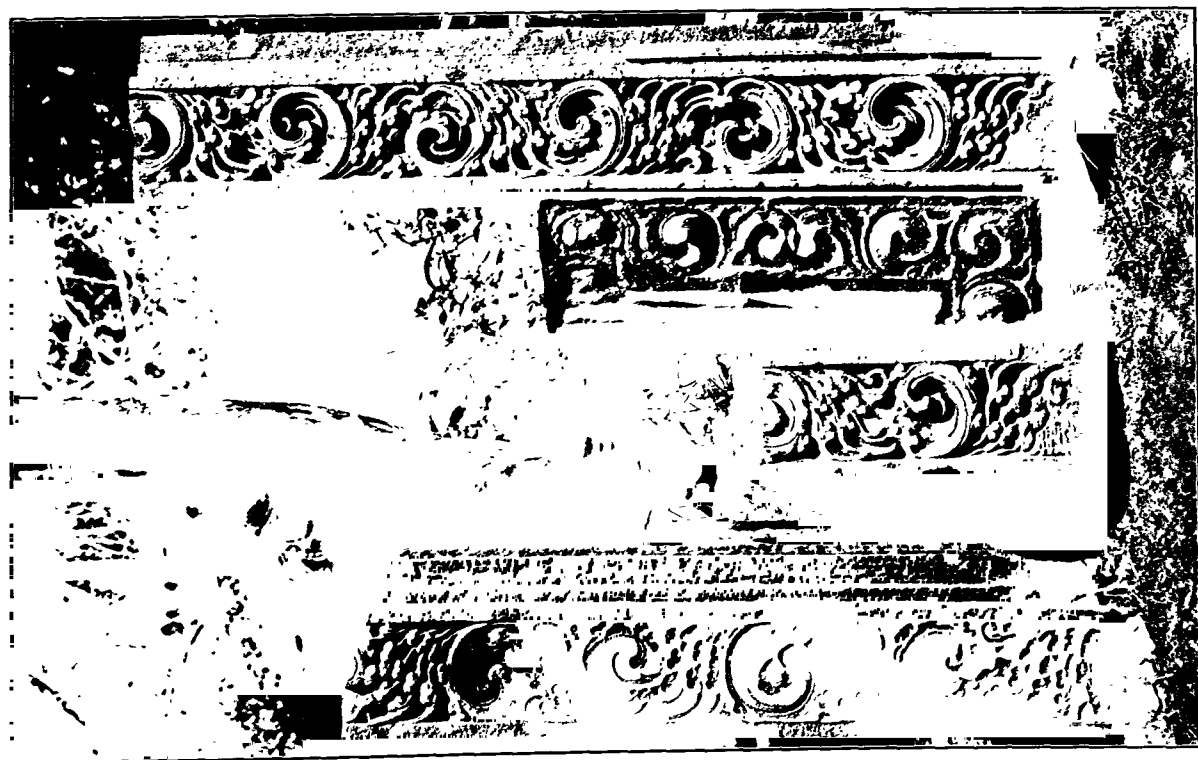
HEAVY LINTELS OF MANDAPA.



(11)

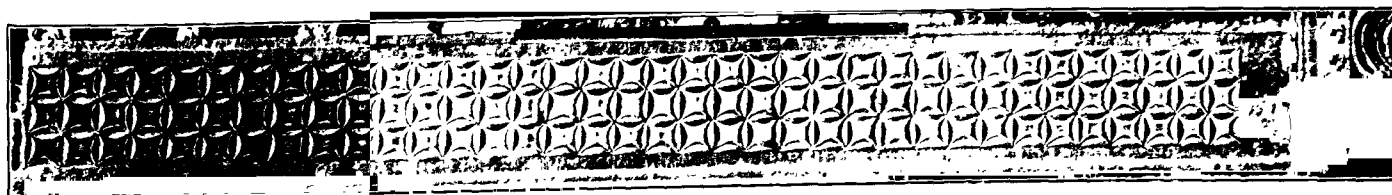


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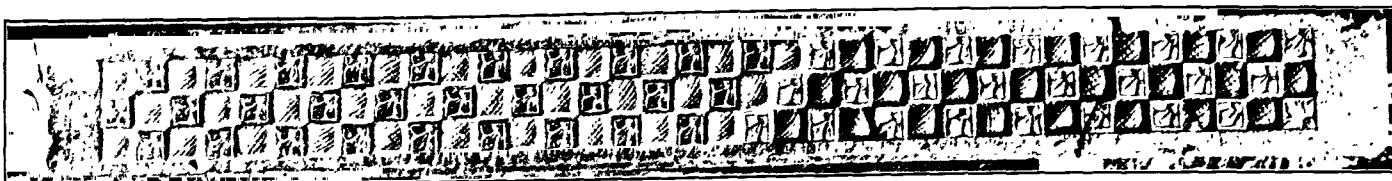


(13)

DOOR JAMBS AND LIGHT LINTELS OF MANDAPA

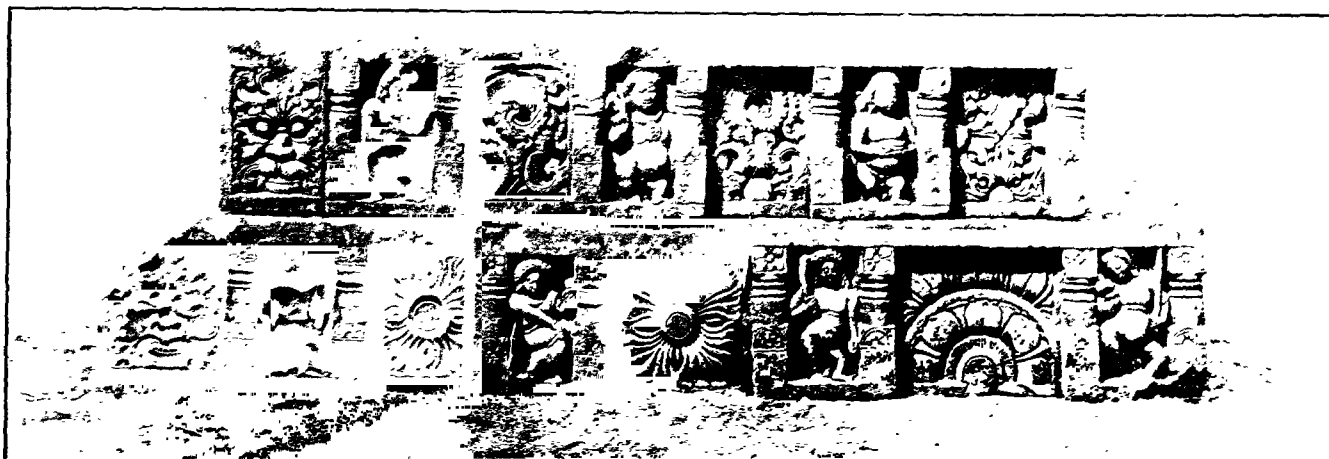


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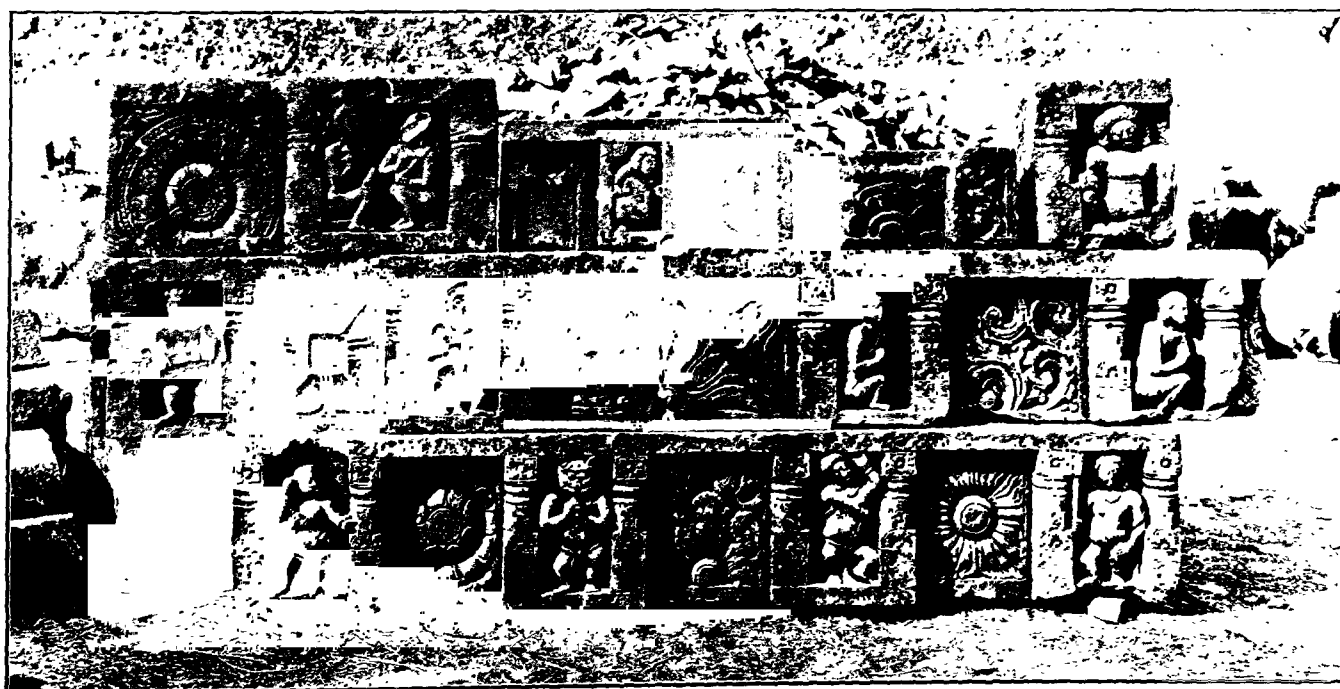


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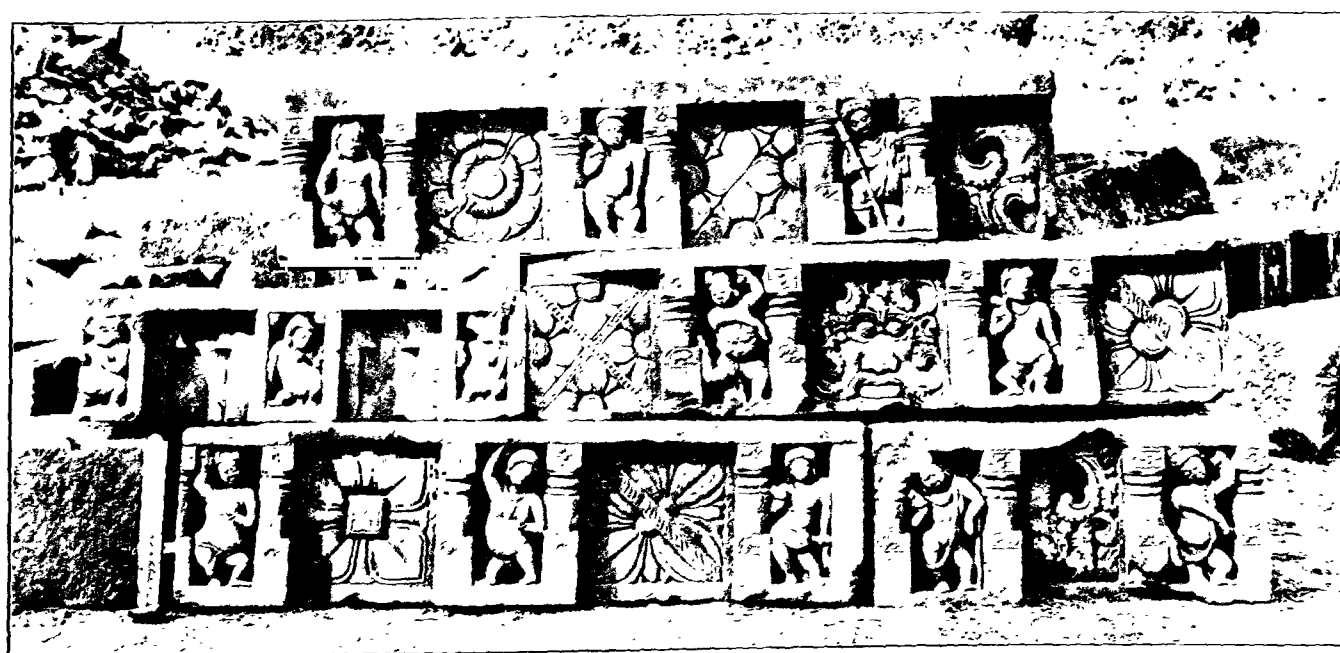
THE SIVA TEMPLE AT BHUMARA.



(a)

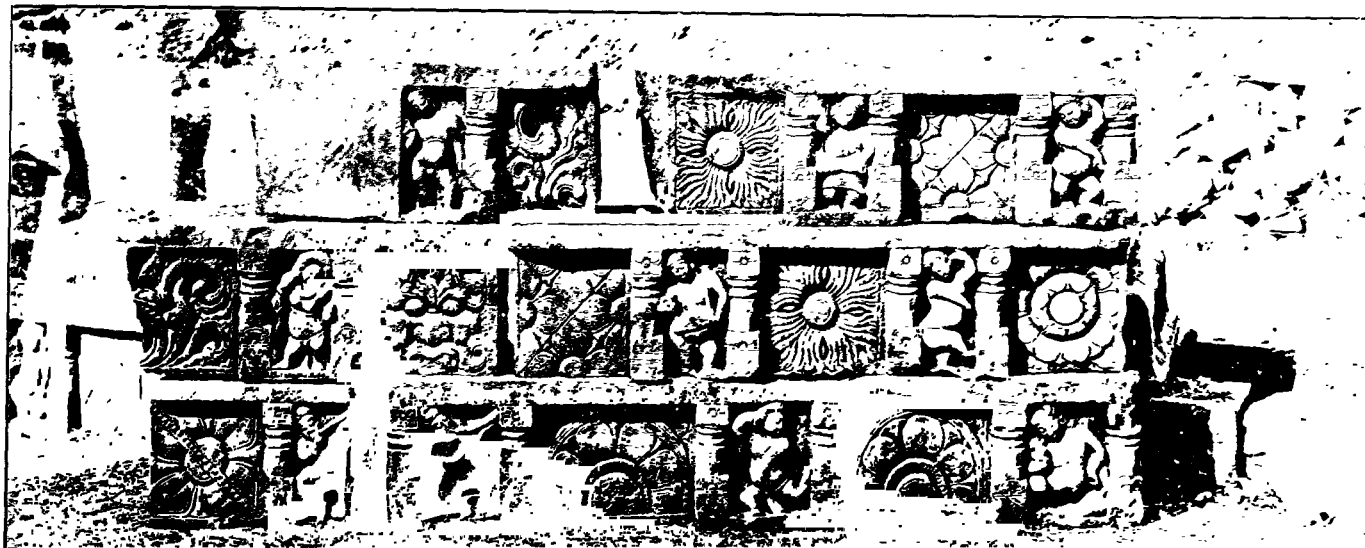


(b)



(c)

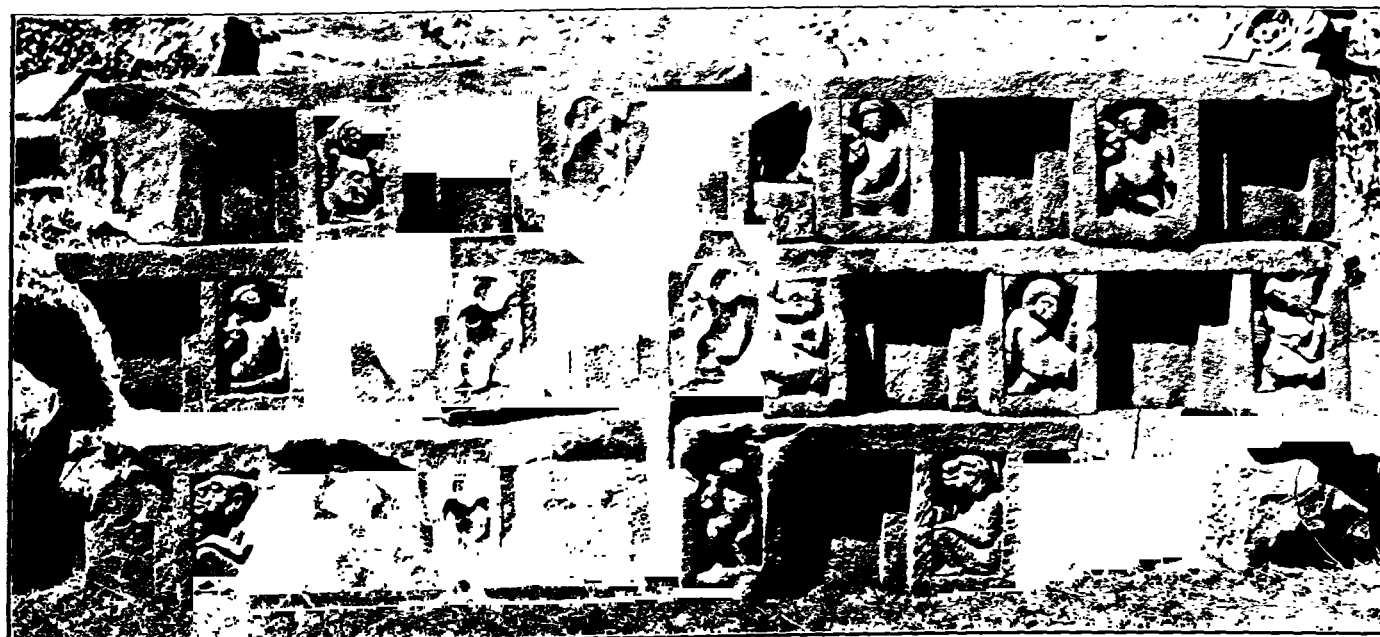
FRAGMENTS OF THE DADO.



(a)

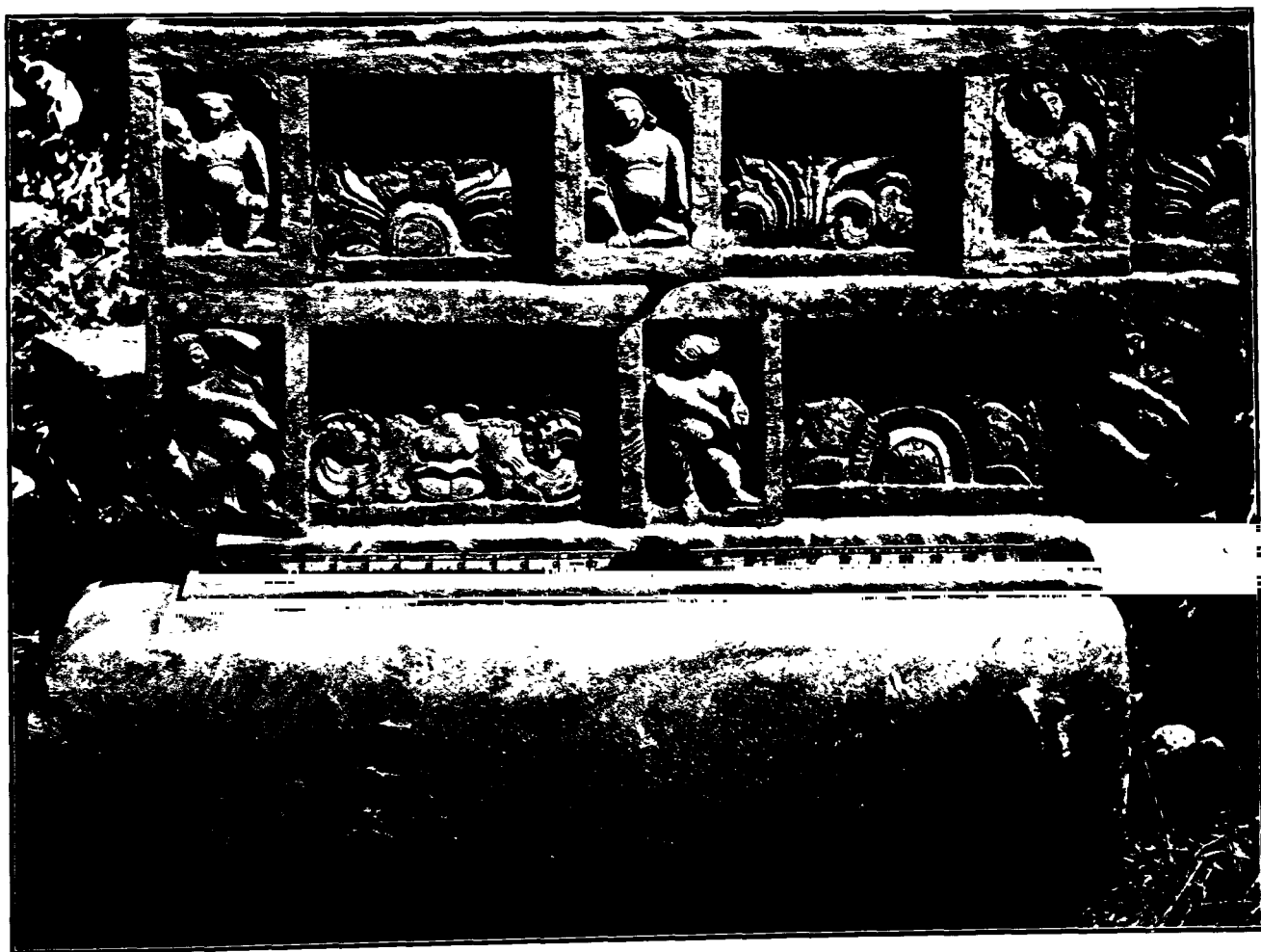


(b)

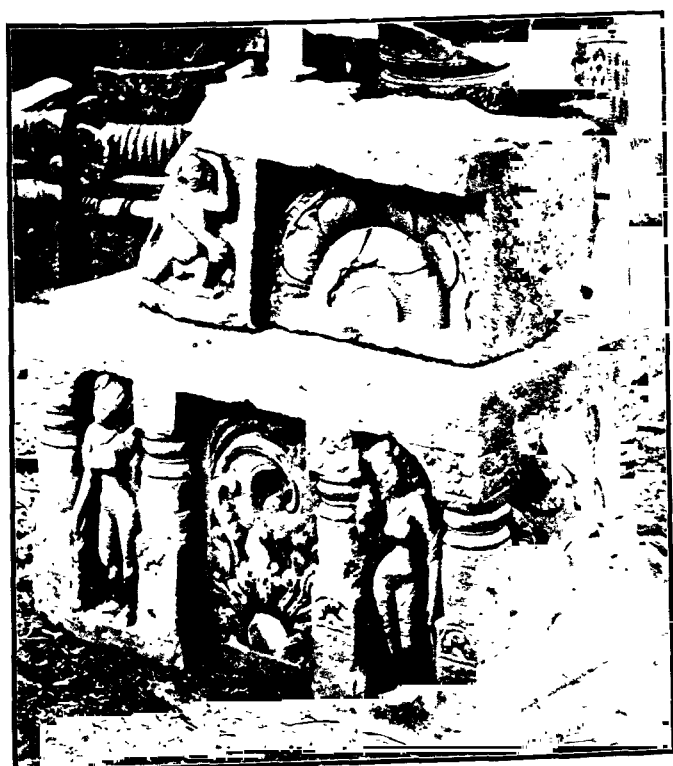


(c)

THE SIVA TEMPLE AT BHU MARA



(a)

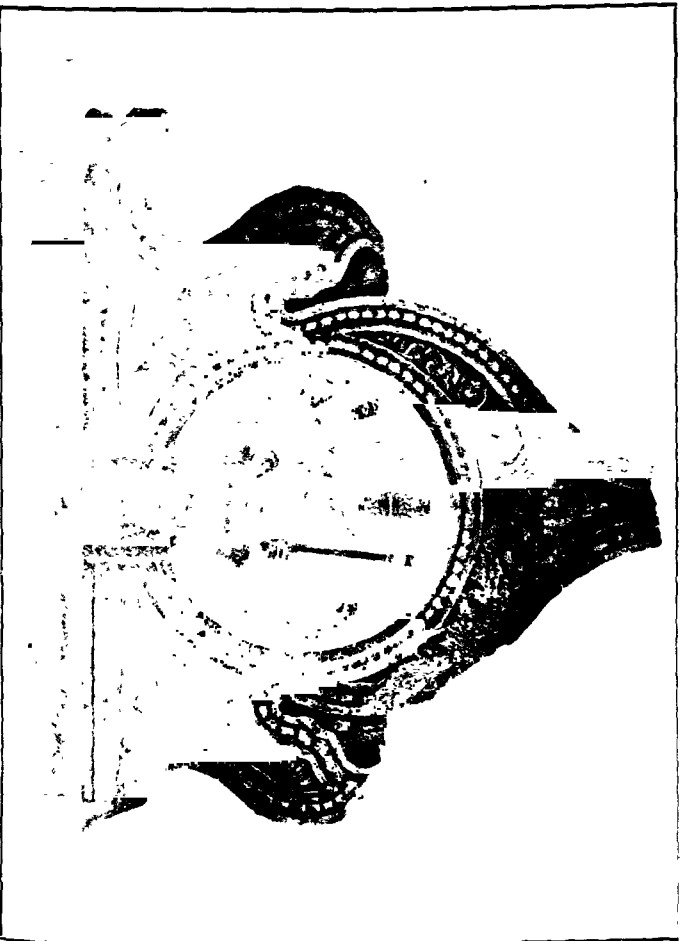
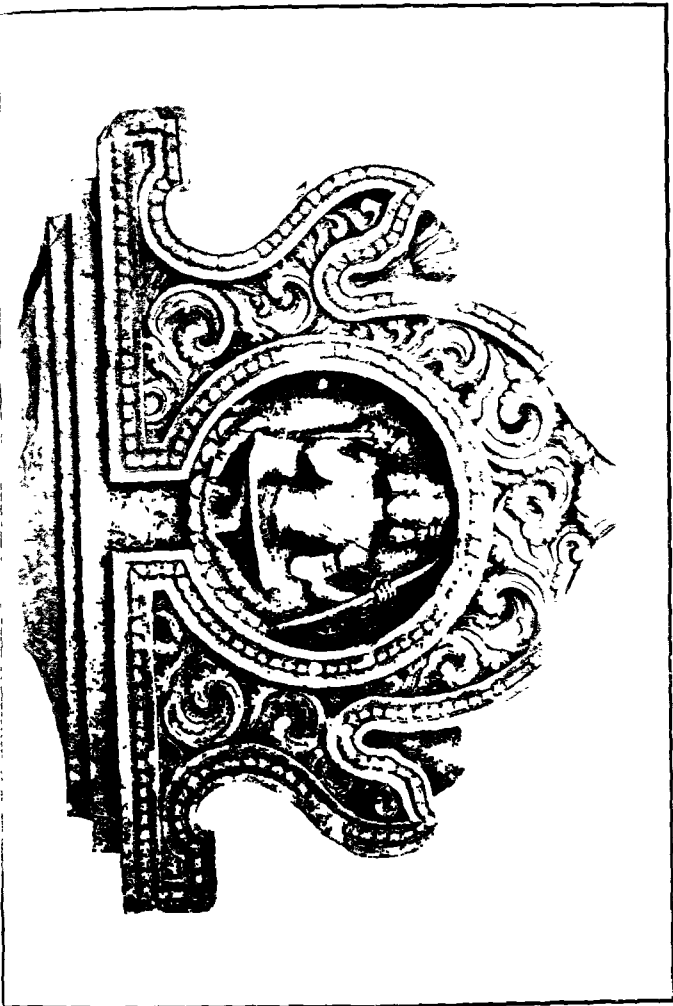


(b)



(c)

FRAGMENTS OF THE DADO



(61) GANESA

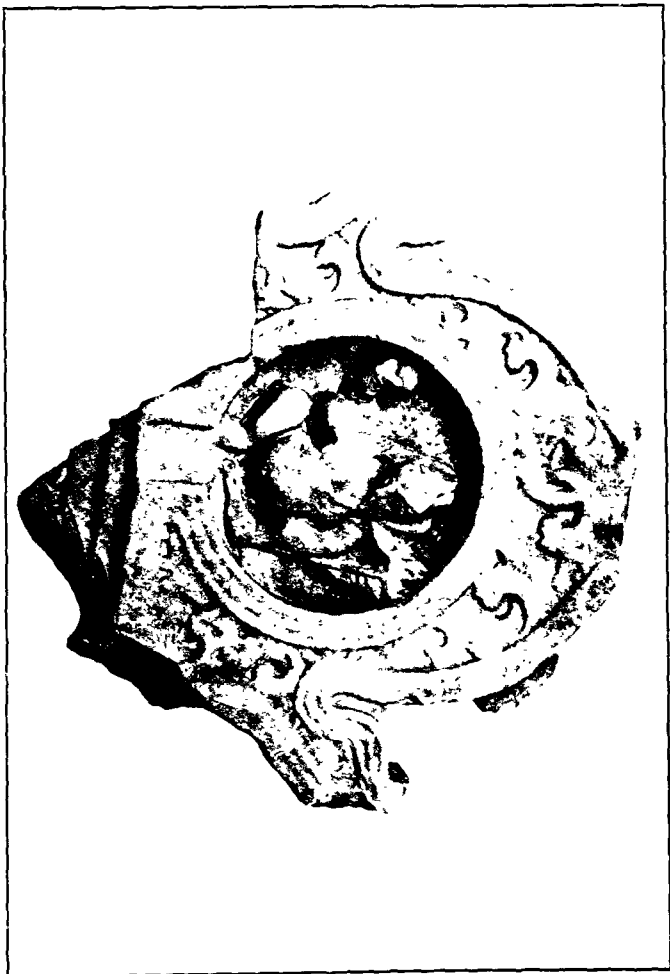
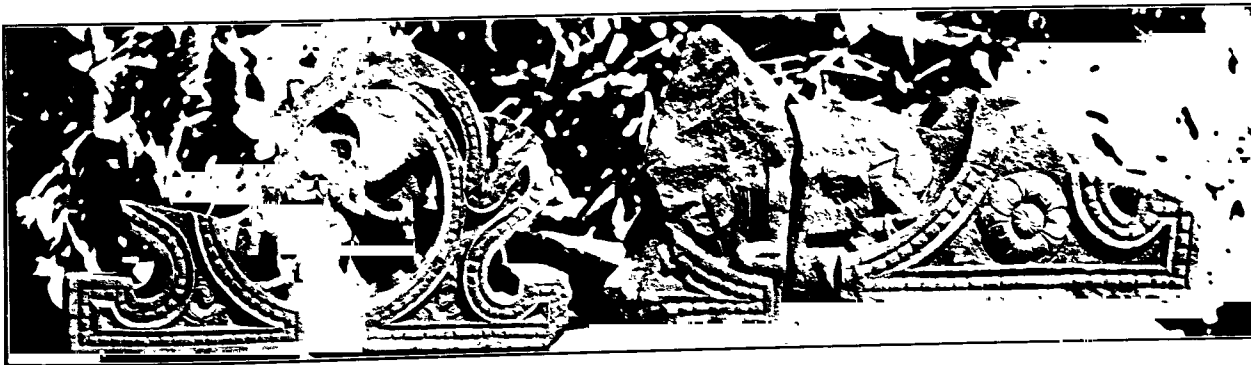


FIG. 10. A. T. M. P. 1. A. T. M. P. 1. A. T. M. P. 1.

THE SIVA TEMPLE AT BHUMARA.

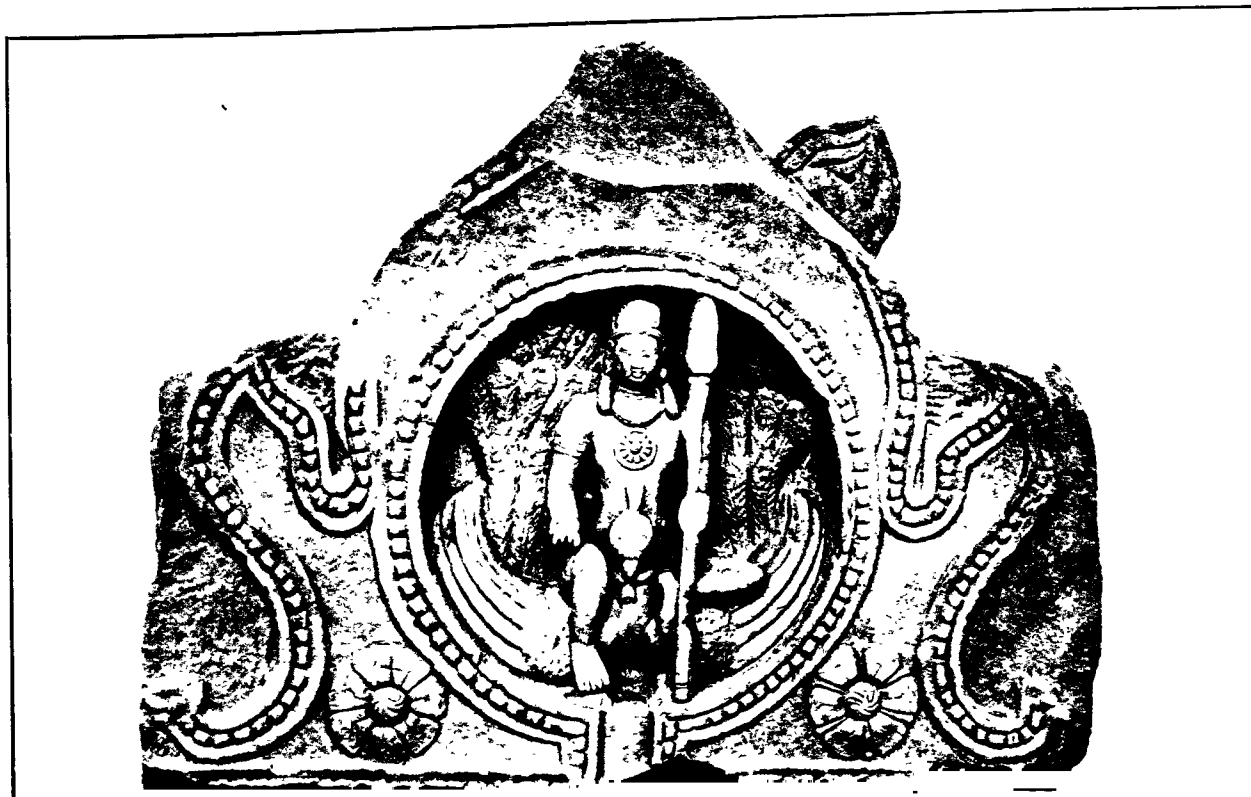


(a) KUVĒRA (?)



(b) SIVA TĀNDAVA.

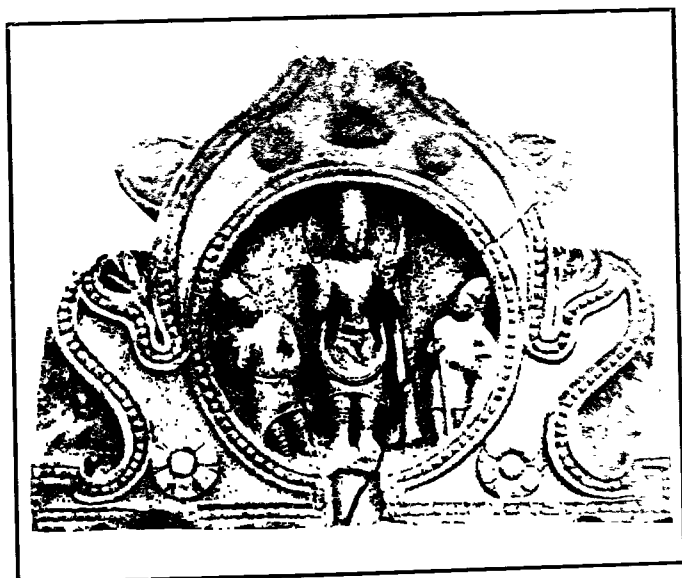
(c) SIVA ON BULL.



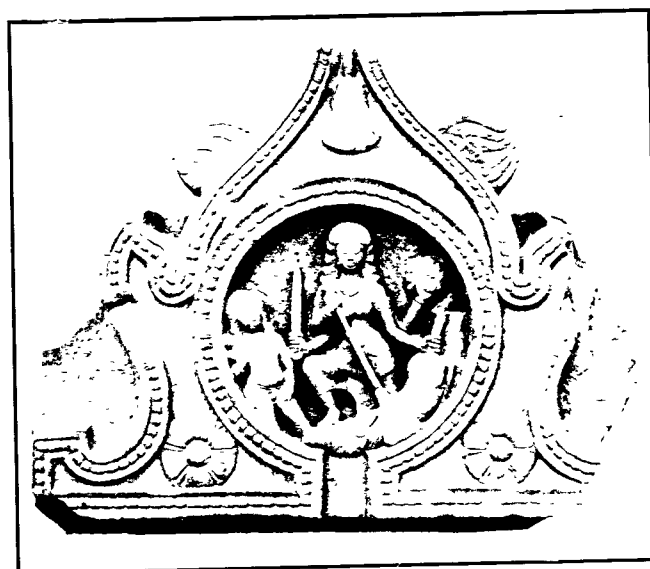
(d) KĀRTTIKEYA.

CHAITYA WINDOWS WITH MEDALLIONS

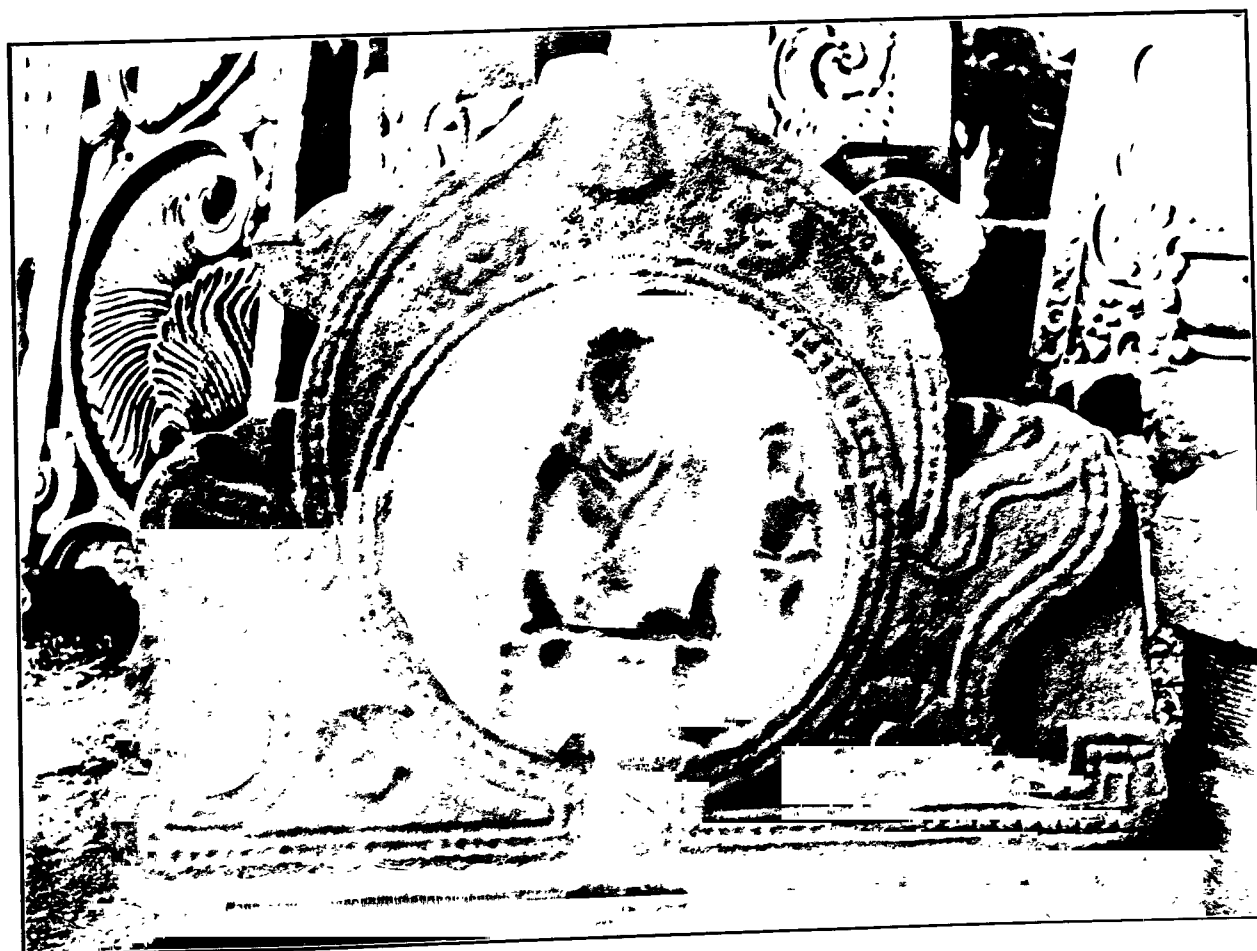
THE ŚIVA TEMPLE AT BHUMARA.



60. ŚURYA



61. MAHISHAMARDDINI.



62. INDRA. 63.
CHAIYA WINDOWS WITH MEDALLIONS

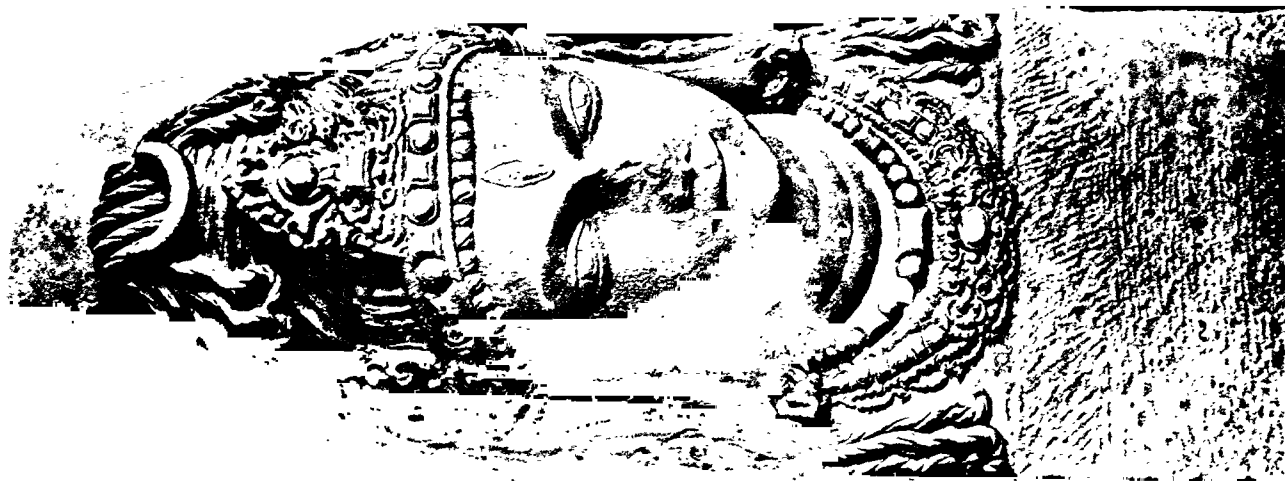


60 FRONT

GANESA



61 BACK



62 EKA MUKHYA-LINGA



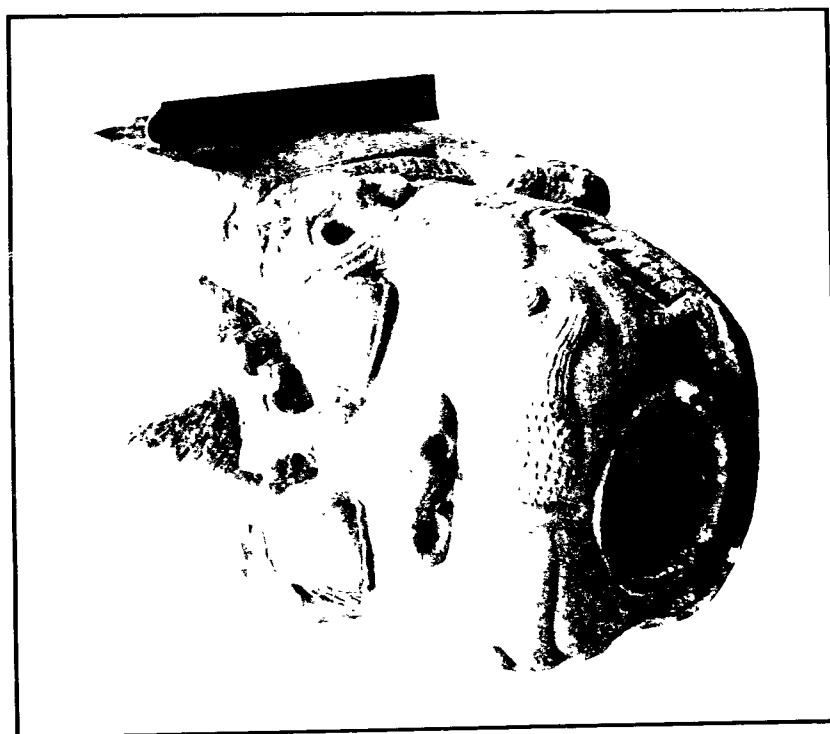
FRONT



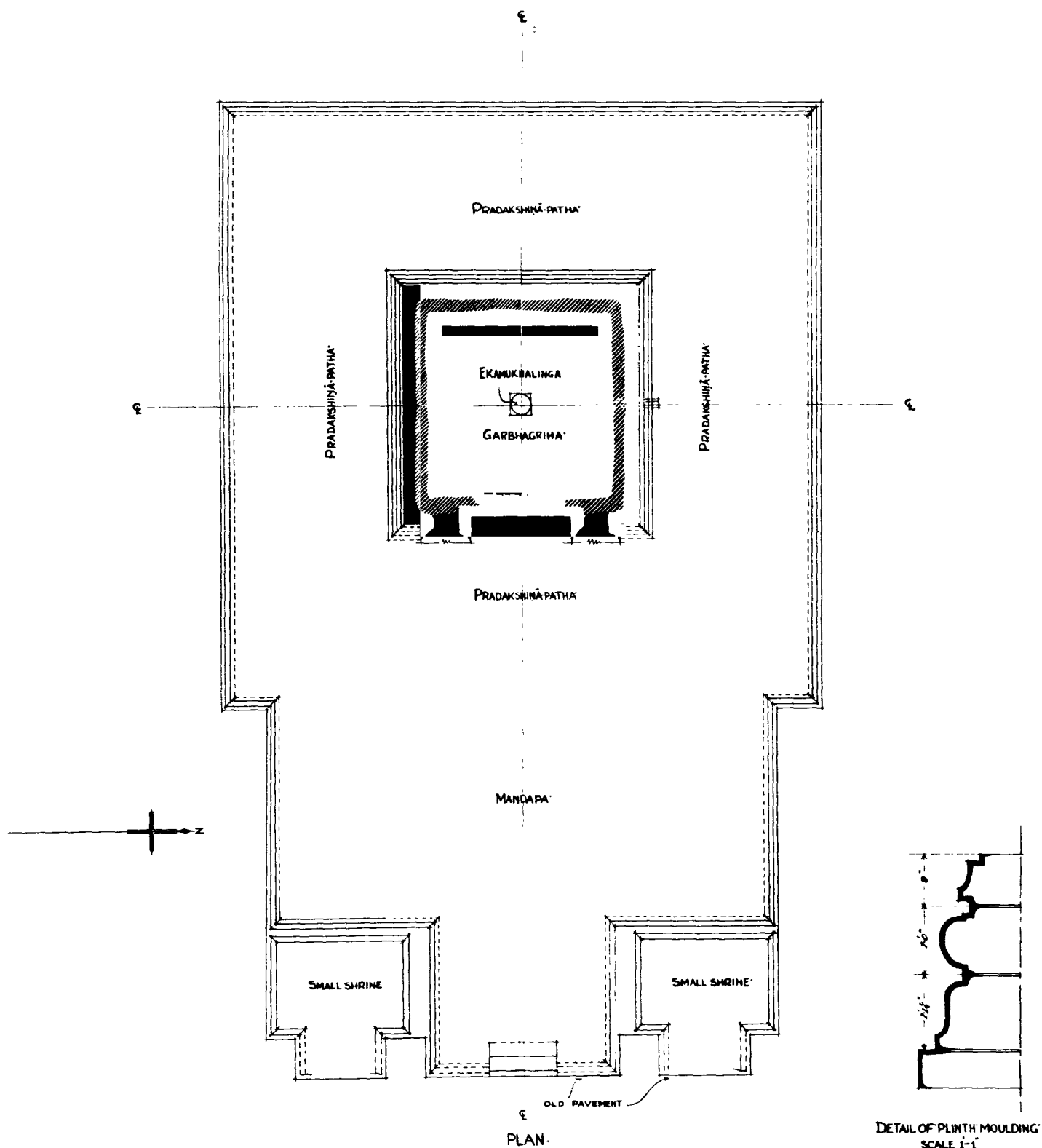
BACK
(a) Torso of ŚIVAGANYA



(b) ŚIVAGANYA



(c) GARGOYLE



PLAN OF THE TEMPLE OF SIVA AT BHUMARA, AFTER EXCAVATION.





